

# THE TALKING MACHINE REVIEW

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A Century of Disc Records



[Taken from an original presented by The Inventor to Mr. John Nottingham, the 'Father of the Talking Machine Trade' in Britain, circa 1890.]



Plancon



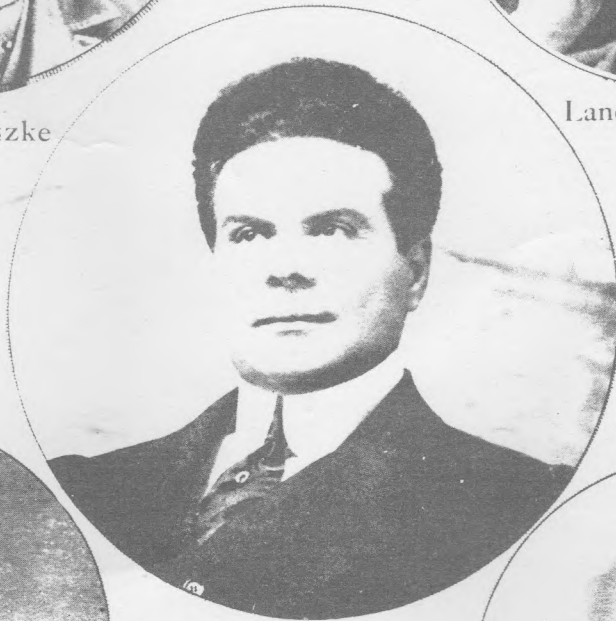
Robert Radford



Jean de Reszke



Landon Ronald



Sammarco



Kennerley Rumford



Santley

(continued from 2166) GREAT SINGERS OF acting that ranges wide, from the noble dignity of Pogner to the sardonic humour of Mephistopheles. Two excellent tastes of his quality in the latter role are included in the Gramophone Library.

## ROBERT RADFORD

Whatever may have been the case when Donizetti, Rossini and Meyerbeer were composing, and Paul Formes, Lablache and Staudigl were singing, the true basso profundo is to-day the rarest of rare birds, and we may congratulate ourselves on having in our midst one who is also an accomplished artist, in the person of Mr. Robert Radford. Presumably, our modern composers grew tired of awaiting his arrival, for he has been heard to complain that, nowadays, all bass music has been written for high baritone.

Mr. Radford was born at Nottingham, where he was well known as an accompanist before he decided on his present career. In 1896 he entered the Royal Academy of Music, gained the Westmoreland Scholarship in the same year, and pursued his studies under Frederick King, Alberto Randegger and others for singing. Battison Haynes for harmony, and Mr. Morton for pianoforte playing. His first important engagement was at the Norwich Festival for 1899, when he had the honour of being associated with such great artists as Madame Albani, Edward Lloyd, and Andrew Black. As a matter of course he has since done service under the auspices of every great choral and orchestral society in the kingdom, besides appearing at the Birmingham, Handel and other festivals. He has since toured regularly since 1901 with Mr. Percy Harrison's concert party, and, in fact, until lately he was better known in the provinces than London. Among his recent metropolitan appearances may be mentioned a very fine interpretation of the part of the Redeemer in Bach's Matthew Passion at the Albert Hall in April last. In "Elijah" we have no more impressive exponent than Mr. Radford of the part of the Prophet since Santley's best days. His concert repertory includes, of course, "In cellar cool", which no deep bass singer would venture to omit from his equipment, and a wide variety of favourites, old and new, from "Hearts of Oak" and "Ye ken John Peel?" to Sandford's "Drake's Drum" and German's "Glorious Devon", for all of which the Gramophone Library may be consulted with advantage.

Mr. Radford's operatic debut took place at Covent Garden in the part of the Commendatore in "Don Giovanni", on the occasion of the special Mozart Cycle in 1904. The quality and compass of his voice make him specially useful in such Wagnerian parts as Fasolt in "Das Rheingold" and Hunding in "Die Walküre". In both of these roles he has appeared regularly at Covent Garden, and he was chosen to sing them at Edinburgh last February at the first complete performance of the "Ring" in the British Isles outside London. Mr. Radford also appeared with success during Mr. Beecham's recent light opera season at His Majesty's, taking part in Mozart's "Seraglio" and Offenbach's "Tales of Hoffman", and creating the role of Ortolf at the first performance of Richard Strauss's "Feuersnot" in England.

Mr. Radford has been a Fellow of the Royal Academy of Music since 1906. He has published several songs under a pseudonym, is fond of golfing and paints.

## JEAN de RESZKE

One of the greatest singers of all times, Jean de Reszke was born at Warsaw in 1850, his father being the Controller of Government Railways in Poland. At first he was intended for the legal profession, and studied at Warsaw University with that end in view. But the call of song was not to be denied. Going to Italy he took lessons from Ciaffei and Cotogni, who trained him, not as a tenor, but as a baritone; and in 1874 he made his debut at Venice as Alfonso in "La Favorita", Italianising his name into De Reschi for the occasion. A few months later, and again in 1875, he sang at Drury Lane, taking such parts as Don Giovanni, Valentine and Almaviva. The critics of those days praised his voice, but detected immaturity in both his singing and his acting, and hinted what he soon found out

THE AGE 2175 for himself, that he was rather a robust tenor than a baritone. A year later he retired from the stage, placed himself under the tuition of Signor Sbriglia, and devoted himself to the laborious task of building up a new voice, note by note. It was not until 10 years later that the structure was completed and the new career began at Madrid with a performance of "Robert le Diable"; but his world-wide fame began in 1888 at Paris, on the occasion when he sang Romeo to Patti's Juliet, and sang it so magnificently that for once in a way the diva had to be content with a minor share in the applause. There is no necessary connection between the facts but never again did the two stars shine in the same firmament. Meanwhile M. de Reszke had created the principal tenor roles in Massenet's two operas, "Hérodiade" (1884) and "Le Cid" (1885), and had sung as Radames, Lohengrin and Faust at Drury Lane (1887). From 1888 to 1900 he appeared nearly every year at Covent Garden; and in 1891, accompanied by his hardly less famous brother Edouard, he paid a visit to America.

Among M. de Reszke's parts in French and Italian may be mentioned those of the Duke in "Un Ballo in Maschera", Lancelot in Bemberg's "Elaine", Ottavio in "Don Juan" and the title role in Massenet's "Werther". He also sang in the first Parisian performance of "Pagliacci", though he has confessed that the condensed realism of the Italian school is not at all to his taste. But his greatest triumphs were achieved in Wagner's music-dramas. His Siegfried, and his Walther were nothing less than a revelation to opera-goers, resignedly accustomed as they had been to the wilfully unvocal performances of German singers in those parts. Here for the first time was a Tristan whose wonderful power of dramatic interpretation went hand in hand with an unsurpassed purity of vocalisation.

M. de Reszke, who, like Caruso, is a Member of the Victorian Order, has lived since his retirement in Paris, where he devotes his time to teaching, and at his Chateau, where he breeds race-horses. M. Paderevski prefers prize-pigs; it is purely a matter of choice!

## LONDON RONALD

Landon Ronald, son of Henry Russell, and brother of Clark Russell, the novelist, was born in London in 1873. At the age of eleven he entered the Royal College of Music, and remained there for five years. In 1890 he was associated as pianist with the English production of Wormser's charming wordless play "l'Enfant Prodigue", and from that date he has led an extremely busy and diversified musical life, as accompanist, conductor, critic and composer. From 1891 to 1896 he was associated as second conductor and conductor-in-chief with the operatic enterprises of Sir Augustus Harris at Covent Garden and elsewhere. Since then he has acted in a similar capacity for Melba and Kubelik on tours, at the Blackpool Sunday Concerts, at the Birmingham Promenades since their inception in 1905, with the London Symphony Orchestra on several occasions, and since last year with the New Symphony Orchestra, a fine body of young players who have chosen him for their permanent director. In Germany he has achieved the greatest success of any British conductor, and last December he introduced Elgar's Symphony to Italian musicians at Rome.

Mr. Ronald's compositions include a number of orchestral pieces, two Alhambra Ballets and over a hundred songs.

## KENNERLEY RUMFORD

Mr. Kennerley Rumford was born in London in 1871. After leaving King's School, Canterbury, he went abroad to study for the army, but returned two years later to begin singing lessons with George Henschel, at one of whose Symphony Concerts he made a promising first appearance in February, 1893. After this coup d'essai he devoted himself to further study with Georges Sbriglia of Paris, returning in 1896, with his powers fully developed, to gain a rapid popularity alike with the general public and with the inner circle that appreciates serious work seriously undertaken. In those days





Scotti



Slezak



Shaliapin



Tamagno



Tetrazzini



Edna Thornton



Evan Williams



Henry J. Wood



Zerola



he showed his quality in the highest forms of musical art, notably by his singing in the St. Matthew's Passion at the Bach Festival, 1897, and more than once in Brahms' noble and exacting group of Serious Songs. In 1900 came his marriage with Clara Butt, since when his musical history has been almost entirely identified with hers. Some may regret the altered direction of his career, but none will grudge the ever-growing popularity it has brought him: and in such songs as German's "Four Jolly Sailors", and the duets with his wife his sympathetic voice and distinguished style give delight to thousands to whom Bach and Brahms are names of terror. And he still sings those serious songs on occasion.

#### GIUSEPPE MARIO SAMMARCO

Giuseppe Mario Sammarco was born in 1873 at Palermo in Sicily. The ancient home of pastoral song does not appear to be particularly fertile in vocalists in modern times, though it must be remembered that Adelina Patti's father was a Sicilian from Catania. There was no doubt, however, that our subject's vocation from his earliest days, and his success in the profession of his choice was assured from his first appearance, which took place at the Dal Verne Theatre, Milan, the opera being the little-known "Le Willy" - Puccini's initial attempt. The result - the inevitable result, as it would appear, of a successful Italian debut - was an engagement in South America that El Dorado of opera-singers. On his return to Europe, the equally inevitable Russian impresario engaged him for an extended tour through the chief cities of Southern Europe. Coming to England in the autumn of 1904 with the San Carlo Company, he appeared as Scarpia in "La Tosca" and was hailed by a critic as "one of the most welcome of artists to whom the season has introduced us". He was also heard as Alfia in "Cavalleria Rusticana", and as Tonio in "Pagliacci" winning especial commendation for his pointed delivery of the Prologue to the latter play. An engagement for the Grand Opera season of the following year was a matter of course. He then made a great impression as Renato in Verdi's "Un Ballo in Maschera", "enchanting us" to quote another critic, "with that fine round ringing G of his in the difficult "Eritu," - a number which he has recorded in his best style for the Gramophone. Since then he has been with us every year, generally both in the summer and autumn seasons.

In the autumn of 1906, Signor Sammarco appeared at Covent Garden as Amonasro in "Aida", as Michonnet in "Adrienne Lecouvreur", and as Rigoletto in Verdi's opera. In 1907, besides singing the parts of Barnaba in "La Gioconda", and Hermann at the first performance here of Catalani's "Loreley" he scored a great success as Gérard in "Andrea Chénier", while during the autumn he took part in what we believe to be the only performance of Franchietti's "Germania" that has been given in England. In 1908 he made a dignified Germant peran "La Traviata", and a delightfully humorous Figaro in Rossini's opera, and shared in the gala performance of Bizet's "Percheurs de Perles". In the following year he created the part of Alec d'Urville at the first English performance of "Tess" in July, and returned in the autumn to assist in an Albert Hall Sunday Concert, when one of his solos displayed him in a new and agreeable light as a singer of the folk songs of his native land. One of these - a Neapolitan street song - figures on his list of Gramophone records. During the reason season at Covent Garden, Signor Sammarco has given a notable performance of Iago in the revival of "Otello", singing the celebrated Dream in particular with all his old wealth of tone and subtlety of phrasing.

#### SIR CHARLES SANTLEY

Sir Charles Santley, the doyen of English singers, was born at Liverpool in 1834, and began life in a provision merchants office. His first appearance as a singer was made in March, 1853, at the Lecture Hall, Liverpool; his London debut on 16th. November, 1857. In 1858 he first sang at the annual Manchester performance of "The Messiah", an engagement which he fulfilled for forty years with only two breaks. His connection with the Birmingham Festival and "Elijah" extended from 1861 to 1891, and similar long "runs" might be cited

with reference to many other great annual events. In the early days he was as busy and famous in opera as in concert and oratorio work, playing in "Figaro", "Faust", "The Siege of Rochelle", and the like, in England, Italy, Spain and America until 1876, when he ended his career on the lyric stage with fifty performances of Vanderdecken. His jubilee was celebrated in 1907, when he received a knighthood from the King and presentations and addresses from societies without number; and at the age of seventy-six he is still singing in public with vigour unabated. No living singer has served the public better, or taken a stronger on its affection. He has recorded for the Gramophone.

#### ANTONIO SCOTTI

The most accomplished of operatic villains, Antonio Scotti is in private life one of the most genial of men. No one is more popular at Covent Garden, where he has earned among his colleagues the sobriquet of "The Gay Scotti". Born at Naples, he studied with the teacher Paganini, and made his debut at the age of twenty-three at the Teatro Reale, Malta, as Amonasro. It was not, however, until some time later that he scored his first real success, at the Manzoni Theatre, Milan, in "La Favorita". After some years, during which he fulfilled engagements in Rome, Madrid and South America, he appeared in 1898 at La Scala, Milan and made a great impression in the parts of Hans Sachs and Falstaff. He was engaged at once for the Covent Garden season of 1899, and on 8th. June made his first appearance here as Don Giovanni. The critics noted a lack of subtlety and urbanity in his rendering of the part, but everything else was in his favour - youth, good looks, all the grace and animation of gesture that one expects from an Italian, and a fine voice which he knew how to employ with distinction and artistry. On that occasion he gained an encore for the Serenade, which he has coupled, we note, with that equally delightful brevity, Falstaff's "Quand'era Paggio" on one of his Gramophone records.

On the opening night of the following season Signor Scotti played Valentine in "Faust" and on 12th. July he sustained for the first time what is generally regarded as his greatest part - that of the scoundrelly Scarpia, at the first performance of "La Tosca" in England. On that notable occasion Ternina, greatest of Brünnhildes, showed her versatility by a marvellous performance of Floria Tosca. Mancinelli conducted, and the composer was present to hear our subject's rendering of "Cantabili Scarpia".

In 1901 Scotti enhanced his reputation as a histrionic villain by a remarkable performance of Iago, to the Otello of Tamagno and the Desdemona of Emma Eames. In 1903 he took the part of Sharples, in the initial performance at Covent Garden of Puccini's "Madama Butterfly". Another outstanding event among his annual appearances here, was his assumption in 1908 of the role of De Siriex in Giordano's "Fedora". In 1909 he resumed his old part of Iago, and in the middle of the recent season he reappeared in "La Bohème", and figured in a star caste of "The Huguenots" with Tetrizzini, Destinn and Zerola. In Paris amonth earlier, he had repeated his early success as Falstaff.

Signor Scotti is well known and exceedingly popular in America and his name occurs with those of Caruso, Farrar, Bessie Abott Louise Homer and other New York favourites in a series of records of concerted pieces from the works of Verdi and others. Those interested in personalia may be gratified with the information that he gets his clothes from a London tailor, smokes cigarettes more persistently than Caruso himself.

#### THEODORE SHALIAPIN

Of all the recent musical announcements none is more interesting than that of the engagement of Mr. Beecham's Drury Lane season, 1911, of the great Russian singer Theodore Shaliapin, whose personality excites as much curiosity as his voice. The latter is reported to be a basso cantate of great volume and exceptional quality; the former includes a stature of well over six feet, and a most adventurous career. In his youth Theodore Shaliapin became an intimate friend of Maxim Gorky,

whose wandering life of privation he shared, and whose political opinions he imbibed. Becoming a singer he remained a revolutionist. While engaged at the St. Petersburg Opera he occasioned a tremendous scandal by refusing to sing in Glinka's patriotic opera, "A Life for the Czar". At the beginning of 1906 news came from Moscow of his arrest, presumably for political reasons, but, fortunately he is not singing at the present in Siberia. Mr. Shaliapin is a great favourite in Italy and New York, where in 1907 he made a hit as Mefistofele in Boito's opera. A record of the famous Prologue appears in the Gramophone Company's list under his name. In February last he created the title-role in Massenet's new opera "Don Quichotte", at Monte Carlo.

#### LEO SLEZAK

Leo Slezak is an Austrian, born in 1875 at Schönberg. He was originally intended for the army, but circumstances will willed that he should enter a machinery factory - the least musical of places - instead. Thence he was rescued by Adolph Robinson, the American singer and teacher, who was struck by his voice and took him as his pupil. In 1896, when only twenty years old, Herr Slezak made his debut at the Stadt Theater, Brüm, as Lohengrin, with such success that he was engaged at the Grand Opera, Berlin. Here his youth stood in his way and gave him more leisure between performances than he cared for, and he obtained permission to accept an engagement as chief tenor at Breslau. In 1900 he appeared at Covent Garden in the "Ring" performances under Mottl, making an excellent impression as Siegfried, and singing in "Lohengrin" and "Tannhäuser" as well. His renewed success here in 1908 and again last year will be fresh in the memory of opera-goers. Herr Slezak has a permanent engagement at the Royal Opera, Vienna, where he has been one of the Court Singers since 1905. He has studied of late years with Jean de Reszke, and was singing in New York last winter.

#### FRANCESCO TAMAGNO

Francesco Tamagno, the biggest, if not the greatest of nineteenth century tenors, was born in Turin in 1851, and made his debut, when only sixteen years of age, at Palermo, in Verdi's "Un Ballo Maschera." The period of his great fame dates from 1880, when he made a sensation at La Scala, Milan, in the part of Ermani. Later in the same year he began a protracted tour, visiting Montevideo, Buenos Ayres, and Rio de Janeiro in South America, and Lisbon, Madrid and other cities in Europe, and winning fresh triumphs in every place. Verdi took a great interest in him, and later it became known that the maestro was engaged in the composition of a new opera, with a special eye to Francesco Tamagno in the principal part. This, of course, was "Otello", the first production of which at La Scala, Milan, in February, 1887, was received with extraordinary enthusiasm. From that day to his death Tamagno was the only conceivable Otello. In July, 1889, he came to London with a complete Milanese troupe - orchestral and mise-en-scène included - and opened what became known as the Otello season, at the Lyceum Theatre, when Victor Maurel sustained his original part of Iago. In the same year Tamagno went to America with the Abbey troupe which included Patti, Albani, and Nordica, opening at Chicago, and, it is related, making the audience fairly quiver by his outburst of passionate jealousy in the second act of Verdi's masterpiece. In 1894, he was again in America, and played Edgardo to Melba's Lucia in New York. In 1895 he was at Covent Garden, playing Otello again with Albani as Desdemona, and also taking part in "The Huguenots" and in "Il Trovatore", which he did much to reinstate in the popular favour. His last visit to England was in 1901, and on 31st. August, 1905, he died after an apoplectic seizure, leaving behind him a vast fortune, which would have been the vaster still but for the great gifts he had made to charities in his life time.

Tamagno's voice has become a legend. Whether the stories of its window-smashing powers be true or no, it was indubitably

the most powerful and voluminous of all voices that have been heard on the operatic stage. Many ear-witnesses have dwelt on the startling effect of that long-sustained, trumpet-like high C for which he was famous. His physical strength was of a corresponding kind. When he played in "Samson and Dalilah" at New York, the choristers fled from the stage when the moment came for the blind hero to pull the massive marble pillars down. His limitations were many. The subtle and delicate vocal beauty of Caruso was outside his range completely; and Otello, with its heroic passion and whirlwind vehemence, remained his best and most typical, as it was his most famous part.

A great French author once expressed his regret that talking machines had not been invented in ancient days, so that we might hear, among other famous sounds, that of trumpets that overthrew the walls of Jericho. A vain regret; but thanks to the Gramophone we may hear at least the sound of the voice that used to make the chandelier at Covent Garden ring again.

#### LUIA TETRAZZINI

Luisa Tetrazzini was born in Florence, and comes of a family of professional musicians. It will be remembered that when she first sang in London many of the critics and the public confused her with her elder sister Eva (Madame Campanini), whose operatic fame was familiar to them, as Luisa's was not. It was by listening to her as she practised her rolls that Madame Tetrazzini gained her first knowledge of the principles of her art. Her early determination to follow the same career was at first opposed by her mother, but finally she was allowed to take a short course of study under Signor Ceccherini, and at the Liceo Musicale Florence. In 1895 she made a more or less informal first appearance at the Teatro Nicolini, in the small part of Inez in "L'Africaine". Her star debut took place later at Rio de Janeiro, as Violetta in "La Traviata", a part which has always remained her favourite. There followed ten years and more of continued triumphs in Brazil, Argentina, Italy and Russia, while England remained peacefully oblivious of the most brilliant singer of the day. It was while singing at Buenos Ayres that she was first approached with a view to a London engagement. Difficulties intervened but at last the contract was signed, and on 2nd November, 1907, came the most sensational first appearance at Covent Garden since Patti's debut in 1861. "Lucia di Lammermoor" was the opera, and it is safe to say that no such singing of "Regnava del Silenzio", "Quando Rapita" and the Mad Scene had been heard by the present generation of opera-goers. The pressmen sharpened their pencils, and for weeks everybody took Tetrazzini with their morning coffee. The remaining month of the season was all too short for the public appetite. Three concerts were arranged at Covent Garden in December, and four were actually given. Then the diva was allowed to depart for New York, where in January, 1908, the London story was repeated with added effects. With her return to England for the Grand Opera season, the "boom" reached its height. Melba was also singing and Parisians grew hot over the real or supposed struggle between the two for the operatic throne. It is not easy to agree on the comparative beauty of a rope of pearls and a diamond tiara.

Tetrazzini has a repertory of fourteen operas. Of these, beside the familiar ones - "too familiar ones" is the wail of some critics - she has appeared here in Bizet's "Pêcheurs de Perles" - with some wonderful singing in the cavatina - and, during the recent season in Delibes' "Lakmé", where her rendering of the Bell Song is a triumph of delicate vocalisation. Of her voice nothing can be said that has not been said a thousand times. To everything she sings, from the immortal "Voi Che Sapete" to the bewildering florid intricacy of Benedict's "Carnival of Venice", she brings all the resources, natural and acquired, of a most consummate artist. The last-named, included, like the other excerpts we have mentioned, in the Gramophone library, is perhaps the most wonderful record that has ever been made.



Madame Edna Thornton comes of a musical family and was born in the most musical of counties at Bradford. She studied first at the Royal College of Music, Manchester, under Madame Lemmens-Sherrington, and afterwards with Sir Charles Santley, in London. Her first public appearance was at a Queen's Hall Ballad Concert, and was followed in the same week by a debut in oratorio ("Elijah") at the Albert Hall. Since then she has done much successful and concert work, and has toured with Patti. Her first 'hit' on the operatic stage was made at Daly's Theatre in Franco Leoni's "Ib and Little Christina" in 1905 she sang at Covent Garden as one of the Cloud Maidens in "Die Walküre", and has made regular appearances in grand opera ever since, notably as the blind mother in "La Gioconda", the Countess in "Andrea Chenier", and the Fortune-teller in "Un Ballo in Maschera", where her singing of the weird invocation, as recorded for the Gramophone, is one of the most impressive things she has done. But especially has she proved herself an indispensable exponent of the contralto parts in the "Ring", and on one occasion in 1908 she performed the remarkable feat of singing the three roles of Siegrune, First Norm and Weltraute on the same evening.

## EVAN WILLIAMS

Born at Mineral Springs, Ohio, but of Welsh extraction, Evan Williams enjoys immense popularity in the United States, where many people regard him as the first of English-speaking tenors. After some experience on a church choir, he began his serious studies at the age of twenty-three, at first under the tuition of Madame Louise von Feilitzsch of Cleveland Ohio, and afterwards with Professor James Sauvage of New York. About 1893 he came to England, and resided here for three years, becoming a great favourite at the London Ballad Concerts. He also sang with many choral societies throughout the kingdom, in "Job", "The Dream of Gerontius", "The Damnation of Faust", and other works. But his fame, in England at least, rests most securely on a large and diversified series of Gramophone records - some fifty in all, including excerpts from opera and oratorio, lieder, and ballads old and new. His voice is of that soft sympathetic quality that one associates with Welsh singers, and no living singer can produce top C with such consummate ease.

Mr. Williams has done much good work at the American festivals, including those at Worcester, Mass. (where he made his debut), Providence, New Jersey, Chicago and Cincinnati.

My maternal grandparents lived in rural Kent before the days of buses and walked five miles to Folkestone to attend a concert by Hatherley Clarke and five miles home again afterwards. Had they known the voice of Richard Jose I'm positive they would have walked twice the distance. I mentioned Clarke because he was of the same generation and had a high voice, but there, although Clarke was not rubbish, the comparison ends. Richard Jose has a pure and natural counter-tenor voice of great power and beauty.

I have long hated the hideous catawalling of castrati and cannot begin to comprehend why any such records a) were recorded originally and b) have ever been reissued in this educated age. Similarly I dislike the weak male alto, or falsetto voice - that to me is striving for affect unnaturally and which does not always blend satisfactorily into a group of singers.

With Richard Jose we have something absolutely different. It is a true counter-tenor voice of high range. It begins from the top register of a normal tenor and goes straight on up in a truly male-sounding way. He had powerful lungs so had plenty of breath for fine phrasing and enunciation. Being acoustically recorded in 1904/5 we hear him as he was with no artificial aids. I'm sure I would have delighted to hear him in person. His songs are popular music of his day which many another famous singer sang, even recorded and if you can appreciate a high voice you will soon hear how well these

Born in London on 3rd March, 1870, Mr. Wood lost as little time as possible before securing his appointment, as deputy-organist of St. Mary's, Aldermanbury. He was then nine years old. Ten years later, he began his career as conductor with the Rousbey Opera Company, a after much varied experience of a similar kind, he was chosen in 1895 to direct the newly established Promenade Concerts at Queen's Hall. Of his formidable activities since then, both in London and the provinces and abroad, there is no room to speak in detail, though mention must be made of his gallant reconstruction of the Queen's Hall Orchestra shattered by internal dissensions in 1904. In 1898 he married the Princess Olga Ourousuff, that accomplished vocalist, whose death caused general regret at the end of 1909.

In most people's eyes, Mr. Wood's rank is with the very first of living conductors. There are some who violently disapprove of his interpretation of the great classics; but none can deny his immense vitality, his complete control over his resources, and the great service he has done to music in England by his readiness to secure a hearing of unfamiliar works, and especially of the works of our younger composers.

## NICOLA ZEROLA

Like Caruso, Nicola Zerola hails from Naples, where he was born in 1876. When a boy, the beauty of his voice attracted great attention in his native city, and as he grew up, his vocation was never in doubt. After two years' tuition at the Neapolitan Conservatory, he took his tuition into his own hands - a bold course, which in this case has been amply justified. His debut, a most successful one, was made at the Politeama Rossetti, Trieste, as Canio in "Pagliacci", and he has since sung with steadily growing fame in Spain, Portugal, Belgium, Paris, Holland, Monte Carlo, and various Italian cities. His reputation in English-speaking lands dates from no further back than September, 1909, when he appeared at the Academy of Music, New York, as Radames in "Aida". The furore of his reception produced, immediately on the fall of the curtain, an offer from Mr. Hammerstein of a three years' engagement, Signor Zerola's London debut took place on 14th. May of this year, *Aida* was again the chosen opera. Just a month later he took part in the notable revival of "Otello" when the intense vigour of his acting and the power and beauty of his singing in the famous "Addio" and Death Scene, showed that a worthy successor of Tamagno had at last been found.

are sung, bringing a new dimension to them. Having had great-grandparents & grandparents of longevity these songs became part of my growing up and even adult life.

The Victor records have been very well transferred to the present cassette format by Joe Pengelly who has spent a large chunk of his life loving old recordings and more latterly transferring cylinders and discs to tape. We can understand why this present cassette is selling well.

Richard Jose was born in Lanner, Cornwall in 1862, emigrated to USA where he died in San Francisco in 1941. His recordings were never released in Britain. This cassette is a fine introduction. The songs are 'With all her faults I love her still', 'Rose of my life', 'I cannot sing the old songs', 'When you and I were young, Maggie', 'Dear Old Girl', 'Silver threads among the gold', 'Time and tide', 'O come, all ye faithful'.

The cassette costs £4, post included, in U.K. \$10 bill - no checks - for airmail post worldwide. (Your Editor suggests that if you live in countries of other currencies you write to Joe Pengelly first.) The cassette is available from Joe at 36, Thorn Park, Plymouth PL3 4TE.

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\* W A N T E D Records by Leslie Hutchinson ('Hutch') and  
\* Opal Cooper on English Vocalion.  
\* Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.  
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## Harry Macdonough Letter

In 1958 I located Macdonough's son, Donald, who found a copy of a letter his father had sent to Jim Walsh, the doyen of writers on artists of the "pioneering" days. Macdonough died on 26th. September, 1931 - only 7½ months after writing the letter from which we take the relevant extracts. Quentin Riggs.

9th February 1931

Dear Mr. Walsh,

My first phonograph records for general circulation were made for the Edison Company, known then as the National Phonograph Company at West Orange, in October, 1898. Prior to that time I had made a number of records for the Michigan Electric Company in Detroit. These records were not sold but used in their "Phonograph Parlor" on the slot machines in use at that time.

I had sent one of the Detroit records to the Edison Co. but had never heard anything from them about it. When I came to New York in October, 1898, a friend of mine arranged for me to make a test record at the Recording Studio of a firm named Harms, Kaiser and Hagen on 22nd. Street in New York City. After making the test, John Kaiser, one of the firm who at the time was making "Casey" records for the Edison Company, took it out to West Orange and played it for Walter H. Miller, Recording Manager of the Edison Company.

Shortly afterward I received word to come to the Edison place to make some records. At my first session I made twelve selections for which I received \$9.00. The regular rate at that time was \$1.00 per song, but being a beginner I was supposed to be satisfied with anything they chose to pay me and, as a matter of fact, I was. That \$9.00 seemed pretty big pay for the afternoon and I had no complaint. However, shortly after that they paid me the regular rate of \$1.00 per "round" as it was described in those days. Each morning or afternoon session consisted of thirty "rounds", consisting of five or six songs selected from the repertoire on the list in the proportion to their selling qualities; sometimes it would be "The Holy City" ten times, "Mid the Green fields of Virginia" five times, with the other fifteen divided up among the songs of which they needed additional masters. At that time they made five "masters" at each performance of a song and from each master they could make from twenty-five to seventy-five duplicates before the master wore out. When the masters were worn out they had to have more made at once. "The Holy City" was the outstanding seller and had to be done over more than any other selection. It paid the rent for many years.

Shortly after my joining the Edison forces, it was found desirable to make a change in the personnel of the Edison Quartet which consisted at that time of John H. Bielings, first tenor, Jere Mahoney, second tenor, S. H. Dudley (S. H. Rous), baritone, and William F. Hooley, bass. The second tenor, Jere Mahoney, dropped out, and I was taken on in his place. The new combination stuck together for about twenty years, being known as the Haydn Quartet when singing for the Berliner Gramophone Company, which later became the Victor Company.

In the meantime, I was singing duets with S. H. Dudley, trios with W. F. Hooley and several sopranos under the title of the Lyric Trio. By this time my work had increased so that I was busy practically all the time making records and in addition was singing in church. After six days of recording I am afraid that the voice I had left on Sunday was nothing to be proud of but I managed to struggle through each week.

After the development of the "permanent master" it was unnecessary to sing the same song so many times after it

was once satisfactorily recorded it was not needed again for a long time, if ever. However, the need for new selections still kept us pretty busy as the demand for records was constantly increasing and the recording companies began to issue supplements at regular intervals.

After the formation of the Victor Talking Machine Company in 1901 the Quartet and its individual members signed a contract with this Company which permitted it as a Quartet to continue its work for the Edison Company. This arrangement only continued for a couple of years and then the whole outfit signed up exclusively with the Victor Company and this association continued as long as the Quartet existed.

My personal connection with the Victor Company continued until 1925. For many years I sang solos, duets, trios, quartets and ensemble records such as the Victor Male Chorus, the Trinity Choir, the Victor Mixed Chorus and the Victor Light Opera Company. In fact I was mixed up with almost every combination in the catalogue, beside picking artists and selections for them to do.

Eventually I was made Sales Manager of the Company and continued in this work until 1922 when I returned to the Artist Department with my very dear friend Calvin G. Child who had been at the head of the Department since the formation of the Victor Company. On his retirement in October, 1923, I was made Manager of the Artist and Repertoire and continued there until October, 1925 when I left to become Director of Recording Studios of the Columbia Phonograph Company, Inc. which position I now occupy.

With reference to the personnell of the Quartet: as you are aware good old Bill Hooley as he was known to all his legion of friends has been dead for many years. He had a noble voice and I have never met his equal as a foundation for a Quartet.

I have not seen John Bielings for a couple of years but as far as I know, he is still alive. I think he is living in Hempstead, Long Island. He had a fine first tenor voice for quartet work and it was one voice in a thousand that would have stood up through the gruelling work we were called upon to do in the early days of the phonograph industry.

S. H. Rous enjoys good health. He lives in Monaco and spends a large part of each year touring Europe. He is leading what might be called an ideal life, going wherever he and his wife may prefer.

It would take a book to cover my recollections of the recording business but I hope that what I have given you will be of some use. J.S. Macdonald. (1931)

(Macdonough's real name was John Scantlebury Macdonald.

While in England in 1902, the Edison/ Haydn Quartet made records which were issued as The Christy Minstrels. Q. R.)

## Love Lies - & who else? A mystery John Goslin

The Blandford (Dorset) Jazz Circle is now indeed internationally known - some American musicians quite specifically expressing a desire to visit Dorset to play, when on a British tour.

The roll-call of musicians over the years presented at modest cost to Dorset audiences includes Buddy Tate, Al Grey, Bob Wilber, Kenny Davern, Peanuts Hucko, Al Casey, Art Hodes, Wild Bill Davison, Humphrey Lyttelton, George Chisholm, Adelaide Hall, and many others: in particular Bud Freeman and Ralph Sutton.

It is the latter who gave rise to this little essay, and a puzzle not yet solved. I have been a member of the Jazz Circle right from the start - indeed, I claim the honour of playing the first note of the very first concert in November, 1973, when the bill was one of purely local amateur jazzmen and I happened to have been asked to preside at the keyboard. However, it is my good friend Russell Barnes who, along with a group of dedicated stalwarts such as Ken Vine, got the whole thing moving from

(originally) a record-listening society, to live jazz, and then to start inviting world famous musicians.

Ralph Sutton is one of the great pianists - I will not label him, as some do, a "ragtime" or "Stride" player, since he is much more than that; a classically trained jazz pianist who can vary his style considerably. Born in 1922, his recordings date from 1947.

His first Blandford Jazz Circle performance was a memorable occasion on 6th. December, 1975, with a repeat visit there on 19th. June, 1976; these two concerts gave rise to the Jazz Circle's Lp "Jazz at the Forum" on Georgian Records 101 - long out of print.

We are now approaching the point of this article!

As an opener on the record one hears a beautiful, reflective piece titled "Love Lies" which I am sure Ralph has played in every concert since and which in a sense seems to have become his signature tune. When the disc was in preparation, naturally the usual checks and credits had to be investigated, and the question arose, "Who wrote it?"

Ralph had little doubt: it had been his understanding always that fellow American pianist Terry Shand had written it. So, on the record label the tune was duly credited to "T.Shand".

But I was not so sure, and I turned to looking into my own 78rpm record collection, and consulting various discographies: as I thought, a tune of that title had been recorded by various British dance bands as long ago as 1928 - I had versions by Ray Starita and George Fisher's KitCat Band (as the Rhythm Band). Was it the same composition? Well, it was - and it was not! (As I shall explain.) And who wrote it? The Starita version gives "Kellard" as the credit.

I checked with the BBC song catalogue and there it was, indisputably credited to "Kellard" with Lawrence Wright as the copyright holder. Then local trombonist Tony Hurst came along with the original sheet music.

This featured on the cover a slightly-thin-on-top gent in evening dress, namely Harry Shalson (vocalist with numerous dance bands of the day) receiving the acclaim for singing it, and Carl Kellard given as author of both words and music (in the key Eb incidentally.) 6 d. was the price and MCMXXVIII the date (1928).

Next I looked at the Layton and Johnstone version; again attributed to "Kellard".

On a later visit by Ralph to Blandford, I took him the two British band versions and played them much to his surprise. He reiterated his belief that Terry Shand was the originator; and it began to look as if Mr. Shand had adopted the tune, or "revived" it later on. But there was something not quite right...

When Ralph plays it, he commences with a long and pretty introduction whose 16 bars bear no resemblance whatever to the banal 16 bar introduction of the printed music. The refrain, nonetheless IS exactly the same, except that one would imagine Ralph has substituted some more modern "voicings" for some of the original harmonisations, and what is more transposes it all to the key of G.

So where does this "new" introduction come from? Perhaps that was by Terry Shand.

I went on acquiring 78 rpm discs: the next was the original Harry Shalson version, just vocal and piano by Harry Jacobson on British Brunswick 166. Here again, "Kellard" is noted. Then I bought Columbia 4902 by Edith Clifford, "comédienne", with the added information "Carl Kellard at the piano". The items are "Without you sweetheart" and "Every time my sweetie passes by". Not, I fear, great singing: but at least it gave a chance to listen to Mr. Kellard's playing and it confirms his existence.

This leads us to one further twist: on the Rhythm Band recording, and likewise on the version by Syd Roy's Lyricals on Imperial 1921 (the best in my view) the credit is given to "Kellard and Clifford." Surely this must be Edith: were they man and

wife? Does anyone know more of her? Did she help with the lyrics? Or what?

None of this, threw any light on the substituted introduction.

Another side-track was the discovery that several bands recorded "Love lies" in 1940, including Tommy Dorsey with Frank Sinatra, Will Bradley, Gene Krupa and Larry Clinton - none of which I possessed. Surely these might give a clue by way of the introduction which they used, or make label credits.

I therefore wrote to David Smith, Secretary of the Sinatra Music Society who very kindly and most efficiently sent back by return a tape of the Dorsey version. This should be intriguing, I thought, as I put it in the machine - and it was. This is an entirely different "Love Lies", written by Carl Sigman, Arthur Freed, and Meyer; so it does not help us one bit! (The question of "doublets" i.e. different tunes with the same or similar titles).

Even this was not the end of the trail. I visited a dealer and in his jazz section found a 1950 Tempo 78rpm record which was a revelation. It is by La Vere's Chicago Loopers featuring Jack Teagarden (trombone) playing a long and beautiful solo on "Love Lies" (correct version). Here the introduction (the mysterious new one) is performed by trombone and piano only; and what is fascinating is that the piano part (with the trombone line added in, of course) is virtually identical with what Ralph Sutton now plays in performance. The similarities extend to a figure in descending fifths which leads in verse and refrain (example no.1) and an embellishment of the melody towards the end (example no.2). (see overleaf) The pianist playing with Jack is not Terry Shand: it is Charlie La Vere. So is this his introduction? (The label credits "Love Lies" to Earl Hines! No doubt because the reverse is a splendid version of Hines' "Monday Date" with a Teagarden vocal and a fine George van Eps guitar solo.)

The next step, therefore, was a letter and tape to Ralph Sutton himself, to see what he could recall of this rather confused saga. A very pleasant reply duly came in which Ralph comments:

"... Really wish I could be of more help. Jack Teagarden taught me the tune. At times when we were together in my apartment or wherever, we would play the number, just the two of us. Another number he was working on at the time was 'Lover'. This goes back to the 40's. ... I really don't know who wrote the verse. Maybe Jack had something to do with it because it sounds a lot like him... So many rumours about the tune. I always remember what my friend Willard Robison told me one time: he said "Ralph, it's a horse-thief world"...."

It certainly is! It is interesting, if totally pointless, to speculate what would have appeared on the Tempo record label had it not been for the "Hines" mistake. (Ralph added in his letter that this was an error by a record company employee.) Would it have read "La Vere"??

The only real facts that we can rely upon are that Ralph learned the tune from Jack Teagarden in the 1940's and yet he plays the La Vere piano part which was not recorded until 1950. Could one justifiably infer from this that the piano part was therefore already "established" - in which case would it be by Shand or La Vere? Terry Shand, who as a pianist and vocalist led his own band from 1938 onwards for recordings on Decca and Vocalion, does not seem to have recorded it; and would Charlie La Vere when recording under his own name have played someone else's piano arrangement? The odds must be slightly on the latter musician; even if Jack Teagarden came up with the melody line to the verse, the very



distinctive piano backing had to come from somewhere: and did La Vere record with Teagarden (or, at least play in the same band) as far back as 1933, only a few years after "Love Lies" was written. Perhaps, therefore the part of them lit upon it, discarded the verse as written slowed it down (some of the recordings, notably the Rhythm Band and the Syd Roy, take it along at a fairly fast pace), provided a fresh introduction, and gave us what is now a very different, and very fine ballad. Incidentally, there is absolutely no way that the original words of the sheet music verse can be fitted to the new introduction, albeit that it is of the same length - so maybe the next step will be to write new words for it!

Needless to say, if any readers can throw further light on this mystery I shall be grateful: meanwhile, I can commend "Love Lies" to you as one which deserves to be more widely known and played by dance bands...but not forgetting its true author, Carl Kellard.

Recordings of "Love Lies" (Kellard / Clifford) 1928  
 The "original": Harry Shalson (voc.) Harry Jacobson, Brunswick, 166  
 Ray Starita & his Ambassadors (voc. R. Starita) Col. 4853  
 The Rhythm Band HMV B5467 (25 Apr. 1928)  
 Layton & Johnstone on Col 4863  
 Noble Sissle on Parlophone R126 / A2668 (5 May. 1928)  
 Syd Roy's Lyricals (voc. Eddie Kollis) Imperial 1921 (6 July. 28)  
 La Vere's Chicago Loopers on Tempo A73 (21 Feb. 1950)  
 Ralph Sutton: Jazz at the Forum on Georgian 101 (19 June. 1976)  
 "Love Lies" (Sigman, Freed & Meyer)  
 Tommy Dorsey, with Frank Sinatra: Victor 26678 (17 July. 1940)

I am assuming the fact that all date from 1940, that this is the version also recorded by:-  
 Will Bradley on Columbia 35597  
 Larry Clinton on Bluebird 10801  
 Gene Krupa on OK 5686 / Columbia C53  
 Finally, the British musical of 1929 titled 'Love Lies' by Stanley Lupino, A. Rigby, Hal Brody, Leslie Sarony had no connection with the Carl Kellard song.

Example 1

Example 2

(PLAY SAME IN L.H., 2 OCTAVES LOWER) (A rough approximation of Teagarden's nice Phrasing)

## Joseph Leonard Blum and his gramophone records

by Frank Andrews

After the inventors such as Edison, the Bells and Tainter, Berliner, the Pathés et al, had laid the foundations of the talking machine industry by associating their inventions with various companies in order to exploit them commercially, another breed of men arose who, either through dissatisfaction with their principals or because of limiting factors, due to patent restrictions in various countries, set themselves up in the talking machine business where best they could and, like the primary companies, became associated with agents and factors to market their lines.

Thus had the business in records developed in Europe and Britain, free of the patent restrictions which stultified any such development in the U. S. A. during the first two decades of the industry.

By 1910 a further expansion in which others had been joined as manufacturers of machines and records, or as recording concerns only, had been the arrival of those who required recordings and/or machines to extend their own lines of merchandise not hitherto associated with the industry. Some such were the department stores like Gamages, Selfridges, Catesby's, Whiteley's, etc., etc: or mail order firms such as J.G. Graves & Co., Ltd. of

Sheffield, and Messrs G. Robey of Coventry, plus general merchants of all kinds.

Many of such businesses began stocking lines from one, or more than one, of the manufacturing companies, then a number of them wanted their own brand names on the records or machines, some indeed, such as Curry's Cycle Stores, appear to have sold records and machines bearing only their name.

Such records, derived from pressings from the primary British and German companies, were known in the trade as "stencilled" records - discs bearing labels (stencils) different from those for which the original recordings had been made. "Stencilled" records were later used in the prices war, of 1913, by most companies - but that is another story.

Joseph Leonard Blum first appears on the scene in London as a "merchant". He arrived at some point after October, 1910 but, although he may have been in business elsewhere, I can give only 23rd. February, 1911 as the earliest in which he is known to have been at 89 Chiswell Street, London E. C. From that address in August, 1911, he advertised "British Made" - DIPLOMA RECORDS. Like J. E. Hough, who supplied the discs, his company, Blum & Co., Ltd., could not make up his mind whether they were of 10½ inches diameter or of 10½ inches. The premises Blum and Co. occupied had two other businesses on



other floors, Blum's three floors having been unoccupied, as at October, 1910. Although carrying the Diploma Record line Blum & Co. advertised themselves simply as "merchants" and were nowhere listed as participants in the talking machine businesses of recordings or machines in the London Directory.

Blum & Co., Ltd. was founded on 23rd. February, 1911 with nominal capital of £2,500 in £1 shares.

The August advertisement for the Diploma Records stated - "Our new list of over 350 well-known titles by well-known artistes is now ready. 10½ (or 10¾) inches. Double sided 2s. 6d. each." "Diploma Records are manufactured from finest materials only and, for tone and quality, can claim to have reached the acme of perfection." "We have no factors". This meant they dealt directly with the dealers and shopkeepers.

With the October, 1911 advertisement, the company appear to have lost 10 titles (5 discs) for with announcing that Diploma Records would be issued on a monthly basis, they said only 170 discs formed the first catalogue. 350 sides in August should mean 175 discs !!

It is impossible to fully document these first Diplomas as the initial catalogue has not come to light so far and subsequent issues, sometimes advertised in the trade papers, were not complete in themselves and rarely mentioned those already catalogued.

The matrices used were those from which EDISON BELL GENUINE GRAMOPHONE RECORDS AND EDISON BELL VELVET FACE RECORDS were pressed at the Edison Works of Messrs. J. E. Hough, Ltd. In the light of evidence available I deduce that Blum & Co. employed seven numerical series for its Diplomas, being differentiated as to repertoire with the use of letters as prefixes. The "A" prefixes were for bands and orchestras, the "B" prefixes were for concert songs, the "C" prefixes were for comic songs, "D" was for instrumentals, "E" was for sacred songs, "F" was for combined voices and "G" (only one entry known) was a comedy sketch. Both real names and pseudonyms were used in all series although, with only one entry, I require to confirm the use of pseudonyms in the "G" series.

The labels were printed gold on black with the name around the upper, outer edge. Below, but above the spindle hole, a depiction of a diploma's wax seal with ribbons had "B" above and "& Co. Ltd." below it, accompanied by "Trade Mark". The mark was un-registered. "British Manufacture" was split by the spindle hole. The J. E. Hough, Ltd. matrix numbers were embossed outside and probably appeared on the label. NOTE - These were the 10½ inches Diploma Records, NOT the later 10 inches size.

Thirty new titles in November contained six pianoforte solos accredited to one "MOSKOWSKI"; in fact he was Berto Renard. Does anyone have a "D" number other than D21 and D22 with this artist? I think this will provide me with the first two titles. The company claimed the recordings were especially made for its customers. The company's other director, Mr. R. Hellendall, was reported to be on the staff of Blum & Co. in December, 1911 when fifty new titles were issued on Diploma Records. If anyone has any other information on this gentleman, please let me know.

#### THE LAST OF THE DIPLOMAS FROM J. E. HOUGH, LTD.

If seven different number series were used, as I deduce, then 231 Diplomas had been listed with the February 1912 list, where A.77 was the highest in the Bands section.

Joseph Leonard Blum, who had been visiting South Africa, had, (it was reported that same February), brought home with him some well-known artistes who were to record exclusively for the Diploma Records in the Taal language of the Afrikanders. I have found no further reference to those although Blum & Co. were to issue a Taal catalogue. (see T.M.R. No.69,p.1934)

It is of note that Blum & Co., Ltd. had been founded on an agreement with the Sound Recording Co., Ltd., recorders of the Grammavox Records and of discs for motion pictures, and that company's discs were also of 10½ inches diameter. Further, it was most likely that J. E. Hough, Ltd. were the pressers of Grammavox Records, which although later pressed by the Crystalate Manufacturing Co., Ltd., that firm was earlier exclusively contracted to Fonotipia Limited, pressing Jumbo and Odeon Records and could not have pressed the first Grammavoxes. Hough's Edison Bell Discs and Velvet Faces were also of 10½ inches diameter. Therefore it may be that Blum's Diplomas came from J. E. Hough, Ltd., through the Sound Recording Co., Ltd. To date I have only known of the Hough's matrices on the Diplomas and none of the Sound Recording Company's. Alternatively, Blum, from February to August, 1911, may have been dealing in the discs of the Sound Recording Co., Ltd. and then turned to J. E. Hough, Ltd. when he wanted his own line of records.

On 16th. May, 1912, the company's registered office was given as 220 Old Street, London, E. C. and, the same month it was reported that the company had entered into arrangement with the Kalliope Musikwerke of Dippoldiswalde, in Saxony, Germany. Another report said it had merged with Kalliope. Kalliope Musikwerke A. G. had long been established in Leipzig

220 Old Street comprised six floors and Blum occupied the whole building - having had but three floors in Chiswell Street. 220 was named "Kalliope House".

On account of its arrangement with Kalliope, Blum & Co., Ltd. ceased doing business with dealers but an export and wholesale trade in the current Diploma Records was to continue. Kalliope Musikwerke at that time was described as one of the largest and most important manufacturers in the world of records, machines, motors, sound-boxes, tone-arms, etc. with branch factories in Austria, Hungary and Russia. It had taken over the old Saxon Wood Work firm, which had earlier been associated with the Rena products of 1908-1909. An entire change in the directorship of Kalliope Musikwerke resulted in a decision to establish their products on the British market.

#### STELLA GRAMOPHONE RECORDS

Blum & Co. announced a new record was to be introduced. Recording had already commenced at Old Street. Arthur H. Neilson, of the German Athenaeum Club in London, had joined Blum and Hellendall as a third director, but Hellendall resigned on 17th. June.

Two hundred new recordings were expected to be ready for the trade by 1st. July, 1912, of 10 inches size at 2s. 6d. each. The new product was the STELLA GRAMOPHONE RECORD with gold printed black labels showing a radiating star above the spindle hole. Kalliope with Blum began a special British matrix series starting at 1,000, which would become familiar upon other "makes" pressed for Britain by the Saxony firm and continue with Blum's British made records.

One label seen has "Kalliope Music Works" at the bottom with "Recorded in England" "Pressed in Dresden". There were three hundred titles in the first complete Stella Records catalogue which was "Specialising in the Experienced Latest London Artists" and they were "Reliable, Effective, Characteristic, Operatic, Realistic and Dramatic." The repertoire was to be added to each month.

Unfortunately for the Blum company, "Stella" was a registered trade mark of Pathe and, come September, 1912, the start of the new season, "Stella Gramophone Record" was replaced with "Victory Gramophone Record" by the simple expediency of "Stella" being overstocked with a "Victory" sticker, still leaving the depiction of a star, with the words "Trade Mark" which had not been registered. "Kalliope House" was described in July, 1912 as a building of five floors, plus a basement;

# Kalliope House.

12-inch

## VICTORY

### Records

### HAVE ARRIVED



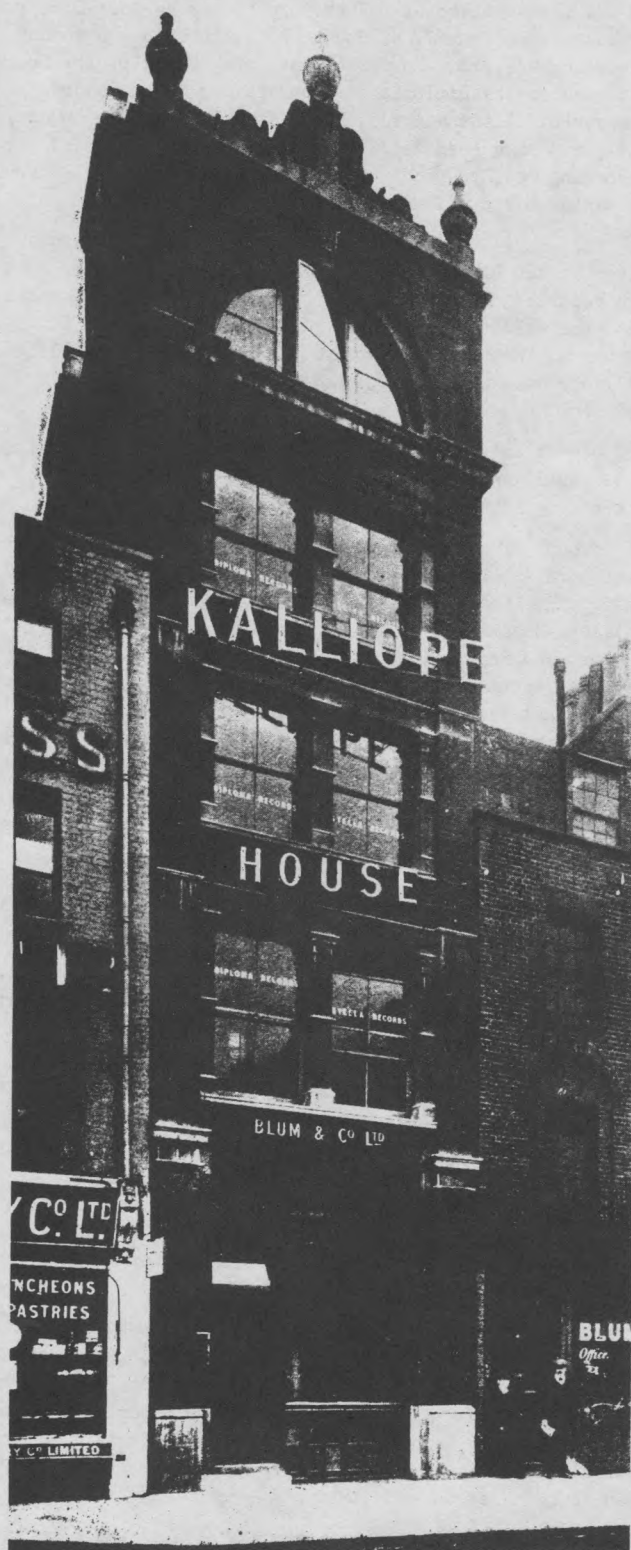
Ask for List at once from the  
Sole Manufacturers :—

## KALLIOPE Co.

*(Blum and Co., Ltd.),*

KALLIOPE HOUSE,

220, Old St., London, E.C.





this was put to use as the packing and export department. The ground floor was to have the forward stock room, the forward office and the reserve stock room. The first floor housed the general office, the samples room and a private office. The machines stock room and fittings department were put on the second floor with the the third floor as the records stock rooms. The recording rooms and artist's reception rooms were at the top of the building on the fourth floor.

Martin Hirsch, ex-dealer and merchant in talking machine goods, who had gone into liquidation some years earlier, joined Blum & Co., Ltd. in its Sales Department, as manager.

Two reports in August were that Kalliope Musikwerke A.G. had purchased the Symphonium GmbH in Germany (but which would continue trading under its own name) and that Victor Opferman and his group of musicians had signed a five years' contract to make records for Blum & Co. in London.

#### VICTORY GRAMOPHONE RECORDS AND VICTORY RECORDS

Pathé Frères Pathephone, Ltd. had been successful in the King's Bench Division in the High Court and were granted an injunction restraining Blum & Co., Ltd. from the use of "Stella", a Pathé registered trade mark, Pathé were also awarded their costs in bringing their action. The Victory Records were announced in September, 1912, the stickers over the "Stella" labels making them Victory Gramophone Records. A new label was needed which on appearance (?when), was again gold printed on black and showed Nelson's flagship "Victory" with the name modified to VICTORY RECORD. That same month, September, 1912, Blum & Co., Ltd. applied for "Famous Record" to be registered as its trade mark. When the Famous Records appeared in (?Well, if any have the exact date please let me know) they had gold printed mid-green labels, which depicted a Viking's head as its trade mark.

#### F A M O U S      R E C O R D S

Famous Records partook of the Blum/Kalliope matrix series, although they are found with a seven or an eight prefix to the numbers of which the significance is unknown. The catalogue numbers run from No. 1 onwards and there appears to have been only the one series. I have not heard of a 12-inch diameter Famous Record. A rounded capital E is also found prefixing the matrix numbers. An article was published in September, 1912, about the "Victory Band" of 26 musicians which had been formed by Victor Opferman, violinist, for the "Stella Records". This recalled that Opferman had recorded as long ago as 1897 for J. E. Hough and his London Phonograph Co. Cylinder Records. He had studied violin at the Guildhall School of Music in London. The leading exponents of the band included Charles Legett, cornet, Charles Draper, clarinet, T. Weist Hill, cellist, Wilfred James, bassoon, Robert Murchie, flute, and Mr. Condon and Mr. Thomas whose instruments were not specified. It was claimed that over 200 songs had then been completed, with Giuseppe Gidino, the ex-Berlin recording expert for Fonotipia, Ltd., now the recording engineer at 220 Old Street.

Victory Records, and the former Stella Gramophone Records, as with the earlier Diploma Records, had been given seven separate numerical sequences, prefixed with the letters A to G but with the difference that D on Victory Records was used for combined vocalists and F for the instrumentalists. For the continuing Diploma Records, labels are known which, in spite of having "British Manufacture" up by the spindle holes, also have around the bottom "Recorded in England - Pressed in Saxony". And the Kalliope derived Diploma Records duplicate the catalogue numbers of the Edison Bell-made Diplomas. More; when Victory Records themselves reverted to the Diploma Record label, some numbers were used for a third time. B26 being an example of such.

Having lost the defence of its trade mark, Blum & Co. announced "We have considered it advisable to call our records "Victory Records" instead of "Stella" in consequence of two other houses in the trade claiming prior right to the name".

In October, 1912, Blum & Co. were reported to have acquired six acres of ground at Edmonton, Middlesex, on which to build its proposed new factory. Building was expected to "begin quite soon". Nothing more was heard of that project. It would have been about this time that Jonathan Lewis Young, the veteran recording expert who had been active since 1888, joined Blum & Co. from the Britannic Record Co., Ltd. where he had been its general manager for a short while. He was to be a recording engineer for Blum.

The price of the Stella and Victory records was not given in their advertisements but in November, 1912, Martin Hirsch, sales manager for the company, stated in a letter, that Victory Records sold on their merits by dealers and no price need be advertised although it was selling for 2s. 6d. in most districts. Such was the demand that Blum & Co. were compelled to work day and night just before Christmas to satisfy the demand for the Victory Records.

#### KALLIOPE RECORDS & THREE NEW COMPANIES

On 17th. December, Blum & Co., Ltd. applied for "Kalliope" to be registered for records. On 2nd. January, 1913, Kalliope Ltd. was registered at 220 Old Street. The Victory Gramophone and Record Co., Ltd. was founded at this time - whose date I seem not to have, and the Diploma Gramophone & Record Co. Ltd. was registered at 220 Old Street, on 15th. January, 1913.

On 17th. December, previously, the company had applied for three trade marks to be registered. One was for a depiction of Nelson's Victory, another was again the depiction of the ship with the words "THE VICTORY" associated, and the third was for Bellerophon, - the Bellerophon being a British warship on which Napoleon surrendered in 1794.

Why all this corporate and trade mark activity? Perhaps, and most likely, the explanation lies in the following turn of events.

On 10th & 11th February, 1913, Blum & Co., Ltd. were appealing in the Court of Appeal against an Order delivered by Mr. Justice Rowlett in the Action Blum v. Kalliope Musikwerke A.G. of Dippoldiswalde.

In the main action Blum & Co. were claiming damages for a breach of contract it had entered with Kalliope Werke, made in writing on 12th May, 1912 and also moved for an injunction to stop the German company from inducing others to sell gramophone records labelled Victory, Diploma, Lyric, and Bellerophon(e). They also claimed further damages because of Kalliope's use of their registered name "Famous Record" and asked for another injunction to stop the infringement of the mark. Mr. Justice Rowlett had refused to grant any injunction to prevent Kalliope Musikwerke from passing off records known to be associated with the plaintiffs.

Since May, 1912, a quarter of a million items bearing the name "Diploma" had been sold by Blum and during the same period "Victory" gramophones, made by various makers, had been sold by Blum. The Kalliope company had been one of the suppliers.

Two divergent views were expressed over the agreement entered into on 12th May. Kalliope held that Blum & Co., Ltd. had become their agents whereas Blum & Co., Ltd. held that they merely became the exclusively British purchasers of the German company's goods.

One of the terms of the agreement was that Blum would guarantee an order for 300,000 discs made by Kalliope, Blum having had records, previous to the agreement, at 6½d. per disc. Kalliope stated they could not continue to deliver at that price, the average would have to be 11d. per disc, with a



minimum of 10d. and a maximum of 1s.0d. but with a 5% discount on the guaranteed order.

Another term was that Blum & Co. agreed to give up purchasing discs from others. A consideration was that J. L. Blum was to receive £500 per annum against commission and Kalliope would pay Blum & Co.'s overhead expenses.

There was nothing in the agreement indicating the prices at which the goods were to be sold. Goods arrived from Kalliope and Blum & Co. selected names to be placed on the goods, but at the same time bought discs from other firms with their label "Diploma Record" pressed on them.

Kalliope stopped supplying and opened its own branch in London selling Victory/Diploma machines, records and parts claiming those words as its property and claiming that Blum & Co., Ltd. owed, as their Agents, £28,000. This Blum & Co. denied.

There were five or six other actions processing at that time. One, in the Chancery Division, had gone awry because a lawyer's clerk had misunderstood the German language which involved the "non-existence" of one of the companies cited.

Counsel for Blum & Co. stated that Kalliope Musikwerke were selling his client's merchandise which bore his client's trade names and someone else was making the profits which rightly belonged to his client.

When the affidavits were read, Blum's Counsel said the agreement between the parties "was the most weird and appalling document he had ever seen". Lord Justice Kennedy agreed and confessed he could not understand it himself.

Counsel claimed it was "hopeless". It had originally been drawn up in German and was full of contradictions.

Blum & Co. were selling their discs at 1s. 6d. whereas Kalliope Musikwerke were selling the similarly-labelled discs at 1s. 3d. each, and were killing Blum's trade which he had introduced into Britain.

Counsel for Kalliope Musikwerke claimed that Blum & Co. were his client's agents and that the names, with the exception of Diploma, belonged to Kalliope Musikwerke, who had 1,700 Diploma Records in England which they were willing to supply to Blum & Co. for 11d. each, and would give an undertaking not to further sell any more records bearing the Diploma labels. Another action of Friday 14th. February, 1913, was wrongly described as "Kalliope Co., Ltd. v. Blum & Co., Ltd." whereas the parties were actually Kalliope Musikwerke v. Blum & Company and Kalliope Co., Ltd. This action concerned the motion of the German company seeking an injunction to restrain Blum & Co. and Kalliope Co., Ltd. from using the name Kalliope in connection with records and accessories and for an Order to prevent Blum & Co. having Kalliope Co., Ltd. registered to carry on in business.

Kalliope Musikwerke A.G. was a registered Leipzig company with a 1,350,000 Marks capital, and well-known throughout Europe and Britain. Its manager had carried on negotiations with J. L. Blum, (who for all intents and purposes was the defendant two companies in this action) in March and April, 1912, with Blum & Co. becoming sole agents for the German company, in May, 1912, for Britain and its colonies. It had been then that Blum named his Old Street premises "Kalliope House" and applied the name to some of his goods, not having done so previously. The parties subsequently fell into a disagreement and in October, 1912, Blum refused to forward his accounts to Kalliope, the Germans claimed.

Blum denied that. He refuted that he owed £2,800. He had simply bought as a "principal buyer" and sold to his own benefit. He said that "Kalliope Company" was a trade name of his but he had never used it before May, 1912. Kalliope Co., Ltd. had been registered in January, 1913 with a

capital of £100 but had carried on no business.

Blum & Co. were willing to withdraw the name Kalliope Co., Ltd. until the trial of the action but that was insufficient for Kalliope Musikwerke's demands.

His Lordship, Mr. Justice Swinfen Eady, in his summary said that the five years' agreement had been broken within one year (the litigation about which was still processing) with the result that Blum was no longer supplied by the German Company. About Kalliope Co., Ltd. he said that already newly registered in London it professed to have been doing no business, yet its name had appeared in the pages of a trade periodical which tended to show that a business was being carried on although its certificate to start business had not yet been asked for. Although Blum and Co. had given an undertaking to withdraw the advertisement, his Lordship felt it would be right to grant Kalliope Musikwerke an injunction and order Blum & Co. to change its Kalliope Co. Ltd. name and not carry on any business at all under that name. The question of using the name Kalliope with regards to records was a matter for another action in another Court. The results of the other actions have not been researched.

#### DIPLOMA RECORDS

#### SECOND TIME AROUND

Kalliope Musikwerke AG opened its own London branch on the opposite side of the road in Old Street at 249 with Mr. P. Waldman in charge. Records pressed from Blum/Kalliope matrices were to be sold under the "Our Flag" label with large stocks and catalogues already advertised. Blum's "Victory Records" were advertised by his new Kalliope Co., Ltd.. In March, 1913 the German company applied for Kalliope as a registered trade mark in Britain and Blum & Co. renamed Kalliope House as "Diploma House".

Having parted from the German company and, presumably, having no access to its masters in Saxony, recording continued at 220 Old Street, under J. L. Young's direction. Giuseppe Gidino, having been a Kalliope Musikwerke servant, remained with Blum & Co. The new recordings were to be used by Blum & Co. and his new Diploma Gramophone & Record, Co., Ltd. and sold as 10-inch Diploma Records at 2s. 6d. each.

The only 12-inch diameter Victory Records had been announced in 1913, when Blum & Co. also informed that they had secured the services of Billy Williams, but his issues of that month showed a substantial gap in the progress of the Blum/Kalliope matrix series, with at least three of the Williams sides having additional numbers in the B - A / B - B couplings, which appeared on other makes of records with Billy Williams. The Victories had B8A, B7B, and B31A.

The 12-inch Victories were issued in February with numbers 1 to 22, but with no. 12 missing. All were either by the Royal Military Band or the Royal Victory Band. Having no matrix numbers or labels as clues I am unable to say if they were made by the German company, as seems most likely. 12-inch diameter Kalliope Records were also mentioned in February but none is known and that may have been a poor reference to the Victory Records advertised by Blum's Kalliope Co., Ltd. Blum issued a complete catalogue of Victory Gramophones and 10-inch and 12-inch Victory Records that February. Blum himself, in December, had already applied for trade marks CARNIVAL, GUILDHALL and MAGIC.

One read in March, 1913, that a "Grand New Catalogue" of improved Victory recordings was in preparation, with Madame Jomelli, soprano, and Jack and Nancy Charman also featured in full page advertisements.

Another full page advertisement, in May, was given over to a special issue of "A record that should be in everyone's repertoire". This was one of the new Diploma Records of which one side, being a picture record, was titled "In Commemoration of the British Hero" around the outer top edge

of the disc, with "Captain Scott" horizontally above the spindle hole. A map of the South Pole and Antarctica occupied the centre, with a wreath surrounding a likeness of Captain Scott above. At three lower positions were encircled scenes from the polar expedition. Robert Carr, baritone, sang "'Tis a story that shall live for ever". This was B.47 with "The Rosary" on the reverse. These two sides had been available as early as March on Victory B.47.

For April and May, Diploma and Victory Records shared the same seven catalogue series. T. Riley & Sons, stockists of Commercial Street London E., was then selling 10-inch Victory Records for 1s. 6d. each with the 12-inch at 2s. 6d. They also stocked 15 different models of the Victory Gramophones.

As far back as August 1912, Blum & Co. had secured the exclusive contract of Vernon Watson as a recording artist; then well-known for his imitations of leading Music Hall performers. In the post war years he became known to millions of radio listeners as "Nosmo King".

In May, 1913, Blum & Co. announced another exclusive contract, this time with the Regimental Band of H.M. The Royal Horse Guards, "The Blues", under Bandmaster Bilton. Other new contracts were with Albert Watson of the Chapel Royal, Windsor, and Billy Melville, a variety artist.

A mystery surrounds another band which was on Victory Records and on Famous Records. This was the band of a regiment named as "The 12th. Hussars". My investigations show that, at 1920, the 12th. regiment in the cavalry division of the army was The 12th Lancers. Had they been the 12th. Hussars regiment before World War I? The conductor's name was never mentioned.

#### THE LAST OF THE VICTORY RECORDS

An announcement of June, 1913, stated that henceforward a all Victory Records were to be sold as Diploma Records. Does anyone have a 12-inch Diploma Record, a catalogue number between 1 and 22? The Diploma 10-inch records were reduced to 1s. 6d. each, and new artists "The Two Quids" were said to record exclusively for the label. In all probability they were Jack Charman and Harry Cove, also making records for other labels under other pseudonyms. The first recordings of the band of "The Blues" appeared on the July list, when a report from Germany that month revealed that the Kalliope Musikwerke AG had experienced a loss of 50,000 marks (£2,500). Blum & Co. were having their records pressed elsewhere in Germany, where there were a number of concerns which undertook the manufacture of disc records from proprietors' own master waxes. The legend at the bottom of Blum's labels had changed from "Pressed in Dresden" or "Pressed in Saxony" to "Pressed in Prussia". Mr. Blum himself had again applied for some more trade marks to be registered in the names of CLEOPATRA, SUMMIT, VENUS, and MONARCH. This he had done in March, 1912 and it was not until 13 months later that they were registered, except "Monarch" of course, and although The Gramophone Company itself had not yet registered the name, it did apply immediately after it saw Blum's application. The other three marks must have been opposed to have taken so long to be registered.

New models of gramophones built with Swiss motors, as had been Blum's previous models, were declared ready and another artist new to Diploma Records was the baritone Alan Turner, who had recorded for others. It was also mentioned that the recordings by the Band of The Royal Horse Guards had been undertaken by kind permission of Colonel G. C. Wilson M.V.O., the band never having been recorded before.

Blum's "Famous Record", (the trade mark registered in January), now began to be advertised in that July, 1913, by the

wholesale factors Messrs. Lugton & Co. Ltd., 35, premises along in Old Street, at no. 150. There were then three separate companies in Old Street selling recordings derived from Blum's recording ledger, the matrix numbers of which were continued in the Diploma House studios, notwithstanding the break with Kalliope Musikwerke AG. The third concern was that at 249, where Philip Waldman was selling "Our Flag" Records on behalf of the German company. It is interesting to note that Waldman had already been in occupation there trading as the United Kingdom Record Company and the logo on Kalliope's "Our Flag" Records was a line drawing of the British flag - the Union Jack!

#### THE PRICES WAR

In September, at the start of the new 1913 / 1914 season, Francis Nottingham, son of the "Father of the Trade" John Nottingham, who was trading with his father's assistance at 14 - 16 Scrutton Street, London E.C., as the Anchor Gramophone Company, was reported to be in Berlin during that month as a representative of the Kalliope company, which had been merged with the Anker Record businesses in Germany since March, 1913. The Nottinghams had been representing Anker Records in Britain since the 1912/1913, season having first opened in Fore Street, London E.C. Anker Record was the label of the National Gramophone of Germany.

To combat both the cheap 1s. 6d. records, which had been on sale since the summer of 1912, and various concerns using the "tally-man" system of committing clients to purchase a given number of disc records over a period of 12 months or so, the Gramophone and Columbia companies had decided to launch cheap records at 1s. 1d. each, on to the market for the new 1913/14 season. the rest of the industry was well aware of what was about to ensue and followed suit, most of the new cheap labels appearing being of the "stencilled" variety at first. With the subsequent popularity of such cheap records, new and up-to-date titles had to be recorded to keep the lines going. Thus it was with the 'Cinch' Record from British Zonophone, made by the Gramophone Co., and 'Phoenix' from a concessionaire, made by the Columbia Graphophone Co.. Francis Nottingham came back from Germany and launched the Kalliope discs at 1s. 0d. each in October. With Anker Records having no English vocals, use was made again of the Blum/Kalliope matrices which were in Saxony at the newly combined Kalliope and Anker Records factory. With most companies issuing cheap records, only the tally-man businesses were affected by the trade's new venture. Their discs, selling at 2s. 6d., could not compete, and the few concerns indulging in that kind of trading had to leave the records business. They had also used "stencilled" records which were generally of up-to-date material, being alternative pressings from the suppliers own labels.

The Anchor Gramophone Company in London did an enormous amount of business with its new and cheap Kalliope discs. 500 titles were in the first list, mostly from Blum's former matrices, and by November customers were venting their disappointment at the non-delivery of orders but Anchor managed to cope by Christmas, when a complete catalogue was issued.

Blum & Co. had been required to re-record the standard items in their catalogue when they lost access to the Saxony matrices, and this had been done under J. L. Young's recording programme. Young also wrote some suitable scripts for Christmas sketches which he recorded for the Diploma label with various artists.

#### PELICAN RECORDS

The company had not put out a cheap record of its own in September, 1913, but, in the light of subsequent events, it is likely that the company was associated with those who called themselves "The Universal Records Syndicate" in Sept-



TELEPHONE :—CITY 7142. L. W. 9386.

# DIPLOMA RECORDS

BRITISH MADE.

Our new List of over 350 well-known titles by well-known Artists is now ready. **Diploma**

**Records** are manufactured from finest material only, and, for tone and quality, can claim to have reached the acme of perfection.

10½-in.

Double-Sided,

2/6

10½-in.

Double-Sided,

2/6

**BLUM & CO., Ltd., 89, CHISWELL ST., E.C.**

**WE HAVE NO FACTORS.**

1. Advert for Diploma records made by Edison Bell. August, 1911

## 16 DIPLOMA RECORDS 16

compel the attention of the public on account of the marvellous discrimination displayed in the selection of titles and artists.

Do not be put off with substitutes, but insist upon having Diploma Records which are absolutely the finest known in the Gramophone business irrespective of price.

**DIPLOMA RECORDS SATISFY; THEY WEAR LIKE IRON, AND REFLECT IN THE RECORDING THE TREND OF MUSICAL TASTE.**

SEND FOR LISTS.

**BLUM & Co., Ltd., 220, Old Street (Corner City Road), London.**  
Telegrams :—Blumogram, London. Telephone :—London Wall, 5048 - 5049.

8. Advert showing Diploma records reduced in price to 1s.6d. October, 1913

# VICTORY

*England Expects Every Man will do his Duty.*

We have considered it advisable to call our records "Victory" instead of "Stella," in consequence of two houses in the Trade claiming prior rights to the word.

*"What's in a Name?"*

**"A rose by any other name would smell as sweet"**

Be sure you secure a copy of the large new list of titles which will be ready in September.

The cream of well-known Artists and very  
:: :: Best Titles. :: ::

## THE "VICTORY" RECORD IS THE RECORD OF THE SEASON

*And don't forget it!!!*

**BLUM & COMPANY, LTD.,  
220, OLD STREET, LONDON, E.C.**

Telegrams—  
KALLIOPE LONDON.

Telephone—  
5048 (LONDON WALL.  
5049)

Code—  
ABC 5th EDITION.

3. September, 1912



The

**Kalliope Musikwerke, A.G.**

have established their

**RECORD AGENCY**

AT

**249, OLD STREET.**

The world-known Kalliope Repertoire sold in England and the Colonies during last Summer is now under the management of

**Mr. P. WALDMAN,**

**249, OLD STREET, LONDON, E.C.,**

who will be pleased to interview all Trade friends, who may be interested in this well-known record. In future this record will be issued under the new label,

**“OUR FLAG.”**

**Large Stocks, — Catalogues, — Monthly Supplementary Lists.**

Telephone : L.W. 9700.

Telegraph : “Kummondial” London.

4. February, 1913

# **Diploma Records**

*In memory of Capt. Scott and his Heroic Comrades.*



Exact Reproduction of Record.

**“‘Tis a story that shall live for ever.”**

Sung by ROBERT CARR (with Orchestra).

*A record that should be in everyone's repertoire.*

**BLUM & CO., LTD.,**

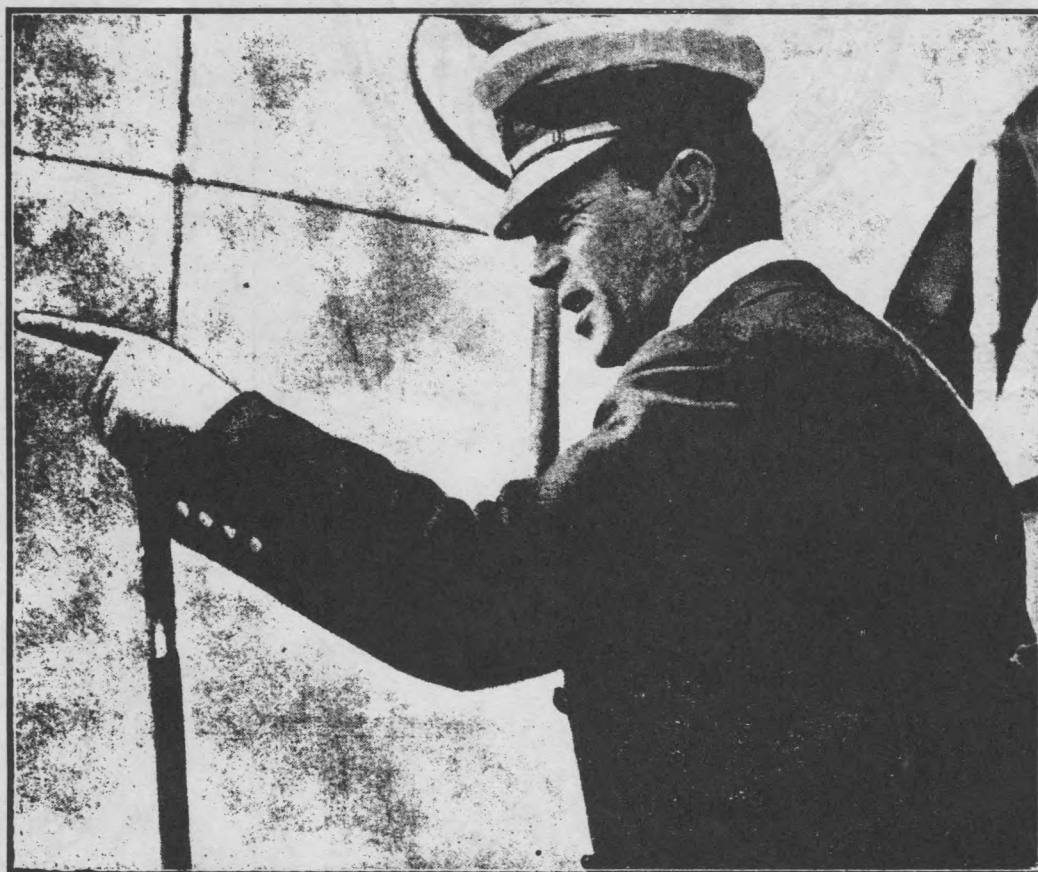
220, OLD STREET  
LONDON, E.C.  
Telephones : 548 & 549 Wall.

6. May, 1913

# VICTORY

## FIRST OUT!

In Memory of Capt. Scott and his Heroic Comrades



“ 'Tis a Story that shall Live for Ever ”

— SUNG BY —

**ROBERT CARR on VICTORY RECORDS.**

N.B.—All orders for this record must be taken in rotation, as already the supply cannot possibly meet the demand.

**BLUM & CO., LTD.,**  
**KALLIOPE HOUSE, 220, OLD STREET, LONDON, E.C.**

Telegrams: Kalliope, London.

Telephone: 5048 and 5049 Wall.



# Another Bolt from the Blue!!

## Important Notice to the Trade.

THE ANCHOR GRAMOPHONE CO. beg to announce that they are about to place on the Market the

# KALLIOPE RECORD, 10 inch, Double-sided, to Retail at ONE SHILLING.

Also a range of DISC MACHINES at prices to suit all classes.  
Mr. DEALER! Before placing your Orders for the Coming Season,

**"WAIT AND SEE!"**  
What we have to Offer. It will Pay You, as our prices will surprise and place you in front of all Competitors. By the time this appears, we shall have Samples, followed in a few days by full stocks. We invite you to call and inspect, or write for full particulars:

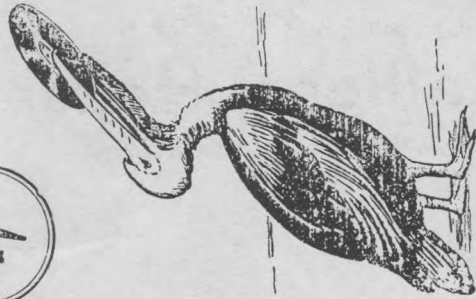
**ANCHOR GRAMOPHONE CO.,**  
14-16, Scrutton St., City Rd., Finsbury, London, E.C.

7. October, 1913 TELEPHONE--LONDON WALL 7667.

**ONE BOB! RETAIL 1/-**  
**'PELICAN' Records are IT.**

**—YES!—**

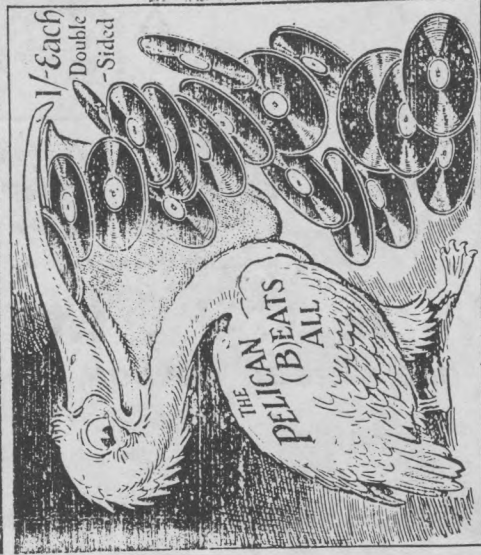
*A wonderful Disc is the Pelican,  
it swallows both Deutscher and 'Merican.  
A BOB, did you say?  
Why, it'll win all the way!  
And I now know why it's a "Pelican."*



There has never been known such value.  
Its production is a modern miracle and a fairy tale of science. — Send for Lists.

THE "PELICAN" IS SELLING—SELLING—SELLING  
LIKE THE PROVERBIAL "HOT CAKES."

**THE UNIVERSAL RECORD CO.,** 179, CITY ROAD, Opposite  
LONDON, E.C. Lipton's.  
Telephone: 5049 Wall.



**1/- RETAIL. 1/- RETAIL.**  
**"PELICAN"**  
**RECORDS.**

There never has been a finer List of popular Gramophone Artists and Titles than can be found in the "Pelican" Catalogue. How this marvellous array of talent can be put on records which sell for

**One Shilling Only,**

is a problem, for the solution of which a few years ago, a fortune would have been offered. It is, however, "an fait accompli" with us. which metaphorically gobbles up every other Record on the market.

**Machines at Rock Bottom Prices.**

**BLUM AND CO., LTD., Manufacturers,**  
220, Old Street (Corner City Road), London, E.C.

9. Pelican Records. October, 1913 before Blum  
November, 1913 with Blum

10  
inch

DOUBLE  
SIDED.

# STELLA RECORD

ALL THE  
LEADING LONDON  
ARTISTES  
AND BEST TITLES.

*We have just completed a*  
**CATALOGUE OF 300 TITLES**  
*ALL UP-TO-DATE AND GOOD SELLERS.*

Apply for full particulars to nearest factor, or failing to

**BLUM & CO., Ltd., Kalliope House,**  
**220, OLD STREET, LONDON, who will supply all information.**

2. Stella Records.

August, 1912

## All about that stupendous —Epoch-making Offer.—

- ¶ We want to introduce our new "PIONEER" Record which is made of the finest material and is equal in all respects to the best records sold at 2/6 or more.
- ¶ The Catalogue consists of 450 of the latest Titles including every Panto hit, every popular Ragtime, Tangos and the best of everything in the old classical pieces.
- ¶ In order to advertise the value of this record we want to make you an exceptional offer—on a basis never before known in the Talking Machine business.
- ¶ Now if you have any records in stock, scratched, broken, shop soiled, slow sellers in any condition, new or old—"junk" or broken records—so long as the weight is there—Records that old Father Noah danced the Tango to or were dug up with prehistoric remains—send them to us or to our authorized Factors in lots of not less than 50 and exchange them for "Pioneers" with a payment of 4½d. each.
- ¶ Send a Postal Order and mark it with the number of the case you are sending. Carriage is to be paid both ways by the purchaser. Where large quantities are concerned we will meet you in the matter of carriage.

The Scheme works out like this:—

- ¶ Your customer returns you an old record and pays 9d. for a new "Pioneer" and you, in turn, send us this old record and only 4½d., so that you get 4½d. at the time, but later on you will get the full profit on "Pioneers."
- ¶ Now just get a hustle on and do this at once. Clear out your old stocks, your customers' old records, and fill up with hot sellers like "Pioneers."

NOTE—"Columbia-Renas" not taken.

**DON'T DELAY—IT WILL PAY  
YOU TO ACT QUICKLY.**

**BLUM & CO., LTD., Manufacturers,**  
**(Dept. P.) 220 OLD STREET (Corner City Road),**  
**LONDON, E.C.**

Phones: London Wall 5048 & 5049.

Grams: Blumogram, London.



tember, and who introduced the Pelican Record at 1s. 1d., with the proprietor's name changed to the "Universal Record Co." the next month. The business traded from 79 City Road, London E.C. and, as the Syndicate, it was stated that its records were delivered by a motor service from John Watson Hawd's "Disc Record Co., Ltd." factory at Harrow, Middlesex where the Britannic Records, a tally-man label, had been pressed and where J. L. Young had been the general manager. The Pelican Records were "stencilled" records from the Britannic Record Co., Ltd. stock of various matrices, some being from early Nicole Records and some were 10 inch American Record Company matrices (Indian Records) which had been enjoined by the U. S. Courts for use in America, which is why they were sold to British entrepreneurs. Britannic used other matrices as well. The first of such Pelicans, P1 to P65, some with American artists, were reduced to 1s. 0d. each in October but, come November, Blum & Co., Ltd. were the new proprietors of Pelican Records, and J. L. Young was recording new material for the label, as well as the Diploma. The matrix numbers of both were then in a 2,000 series. P114 is the highest known Pelican to date. By April, 1914, The Anchor Gramophone Co. had fitted up a recording room in its Scrutton Street premises, and the work of this studio was reflected in a new series of matrix numbers which came with the later issues of the Kalliope discs. 500 titles were then in the catalogue. The Britannic Records Co., Ltd. went into liquidation in May, 1914, and the factory of the Disc Record Co., Ltd. at Harrow became a presser of Blum & Co.'s discs "British Manufacture" appearing on the labels. Diploma Records, since the cessation of Victory Records, had been carrying the depiction of Nelson's "Victory" above the spindle hole.

#### PIONEER RECORDS

The Pelican Record was withdrawn sometime during the first three months of 1914, as far as new issues were concerned. In lieu, Blum & Co. brought a new record to the market in February in the guise of its "silky" PIONEER RECORDS, 10-inch diameter to sell at 1s. 6d. Like the Diploma these, too, had gold printed black labels with Nelson's "Victory" depicted above the spindle hole. Later, some Diploma and Pioneer records were pressed with scarlet labels, printed in gold.

A report in January's "Talking Machine World" in America, said that a compromise had been reached between Blum & Co., Ltd. and the Kalliope Musikwerke. Presumably some of the Court actions had been processing throughout 1913. It is possible, from disc evidence, that Blum recovered some of his early recorded matrices.

Pioneer Records are found with "Made in Germany" around the bottom of the labels, but by which company they were pressed remains undiscovered. Pioneers were launched with a "Great Epoch Making Exchange Offer" in which old discs, broken records, and junk records of all makes (not Columbias) made up into lots of 50 were exchanged for new pioneers at only 4½d. each, to dealers. The dealers were to sell the Pioneers to the customers at 1s. 6d. each but if the customers brought in an old disc for exchange purposes, the Pioneer Record would cost them only 9d. Advertisements were drawn up bringing this scheme to the notice of both the dealers and their customers. The company must have been finding it difficult or too expensive to purchase raw material for record making!!

450 titles were available at the introduction of the Pioneer Records. Again separate number series, prefixed by letters of the alphabet, were used to catalogue the first of the Pioneers as was still the manner with the Diploma Records. The Pioneer Record catalogue had been issued in January and the records had been in such demand that Blum & Co. said it had difficulty in supplying such. Later, Pioneers used matrices which had been used to press the Pelican Records - from Britannic Records stocks. The company was also saying that they were then making a speciality of making records with

customers' own labels. More "stencilled" records!! Some Apollos, Sound Waves, Diamond Gramophone Records, Triumph Records, Burlington, and Besttone Records, can be found with Blum's or Blum / Kalliope matrices.

The factory for assembling Blum's gramophones was in Feather stone Street, London E.C. and was claimed to be one of the largest in London. At February, 1914, it was said to be keeping very busy.

In April the company purchased a painting by the artist Ernest Lintune of the two kittens of the Louis Wain type, which were looking at a cabinet gramophone and were supposed to be surmising "Can it be the birds?" This the company proposed to employ as a trade mark, which it submitted for registration.

Textual matter revealed, in one of the trade periodicals, that Blum & Co. records were, indeed, being made at a factory in Harrow, Middlesex - at Rosslyn Crescent; in fact the home of the Disc Record Co., Ltd..

It was reported that J. L. Young had already recorded courses in the French and German languages, taking 15 discs for each, with specially-written illustrated books to be supplied with the records, to the order of the International Linguaphone Co., Ltd. of 79 Queen Victoria Street, London E.C..

On 18th April, 1914, J.L. Blum wrote to the Registrar of Joint Stock Companies apologising for failing to submit his company's statement for the year. He then held all the shares in the company except for one.

On 22nd. May he resolved to wind up his company, which he confirmed on 10th. June and then as his self-appointed liquidator, he consented to a new company being formed as Blum and Company, Limited. The final winding up of the old company must have been abandoned for a letter to 220. Old Street in November, 1920 and another sent to Blum at Sheen Court Road, Bush Hill Park, Middlesex, were both returned as "Gone away" and "Not known". The company was dissolved by Notice in the London Gazette of 18th. January, 1921.

#### BLUM & COMPANY, LIMITED THE SECOND COMPANY

The new Blum & Co., Ltd. was founded on 17th. June, 1914, with a nominal capital of £50,000 in £1 shares with Head Office at 220 Old Street, London E.C., J.L. Blum and George Brown were the two directors on a salary of £600 per annum. (An "ordinary worker" would have been delighted with £100 at that time = Editor). By an agreement of 19th. June, the new company purchased the labels, masters, matrices, trade mark names and signs registered in the name of the old company, or in the name of Joseph Leonard Blum, but by 29th. September, the contract of sale had still not been filed as alterations were still being made to it. The original price of £25,000 was eventually reduced to £15,000 on 20th. October, 1914.

One of the first notable events carried out by the new company was the issuing of five readings, in French, by T. Marinetti, the founder-in-chief of the "Futurist Movement" in the arts which was causing such a stir before World War I. Numbered in their own series, without prefixes, those five Diploma Records sold for the increased price of 2s. 6d. each.

The "Phono Record" magazine for August, 1914, carried the following article - FUTURIST RECORDS

"If there be anything in the Futurist Movement, and certainly there seems to be a great deal of interest evoked in regard to it, we must congratulate Messrs Blum & Co., Ltd. upon having succeeded in capturing the arch-apostle, founder and chief of the cult, Signor F. T. Marinetti, to make records in the Futurist style. These records are simply word pictures of stirring events, and there is in them an intensity of feeling and pathos which cannot fail to appeal to those whose sentimental emotions have not been dulled by

the fierce competition of modern times.

"Marinetti has made these records in French, because, as he says, they will appeal to a wider field, or rather an international one, than would be the case if they were in English. The English, who are proverbially slow to adopt new things, have not yet taken the Futurist movement seriously, but one never knows what will happen.

"For our own part, we have failed to find the artistic merits claimed for the Futurist efforts, but, without doubt we regard art from a totally different standpoint, and probably from what the Futurist may term a neglected education. We fail to find beauty in noise or in geometric figures running riot on a canvas and which is supposed to be a picture. On the other hand, education and environment affects one's outlook. The Highlander admires the plaids of his native dress, and the bagpipes in his native music, while others can find nothing to admire in either, and in many cases express contempt for those who possess such an uncultivated taste. Yes, the word "uncultivated" is the crux of the whole thing. We have to cultivate the taste for these things, and in Marinetti's records we have an opportunity of learning what is in store for those who desire to become ardent Marinettists.

"The records, as records, are really marvellous. The impassioned diction, the extraordinary vocal efforts to produce sounds which represent sounds made by such widely different subjects as guns, aeroplanes, motor cars, etc., are indeed remarkable. The representation of a train load of wounded soldiers is, without doubt, more in the human category and calls for less exertion on the part of the artiste. We wonder how Marinetti imitates tears on the gramophone. Of course, the tears of grief are difficult to simulate, but, probably, the tears of laughter will flow quite naturally when the gramophone enthusiast plays these records for the first time.

"However, Marinetti has set a vogue; he has preached a new art doctrine, and he has been able to convince a vast multitude that there is something in his teaching and we now have an opportunity of studying at our leisure a phase of this cult in the shape of gramophone records. We again congratulate Messrs. Blum & Co., Ltd., on having secured for the gramophone world specimens of this modern movement in art."

J. L. Young, at that time, on behalf of Blum & Co. and the International Linguaphone Co., Ltd. had given lectures on the practicable utility of the Gramophone for teaching purposes at Cussack's College on 1st. June and Kensington College on 8th. June.

Just before the outbreak of World War I, Blum & Co. issued a new catalogue of machines and records. With the onset of war Blum, like all other companies brought out a list of Patriotic titles, in September, 1914, on both the Pioneer and Diploma labels. Some Diplomas and Pioneers were given white labels suitably decorated with the British and French flags.

In Germany, just before the war began, the Kalliope Musik Werke became insolvent, having had a loss of 89,459 Marks in 1912 and another of 1,470,000 Marks in 1913. The Russian branch had lost them 270,000 Marks and there had been a similar loss with another branch at 51,000 Marks. A General Meeting had to be called to decide whether to liquidate or not. At the Creditors Meeting the stockholders were told that they were to lose the full amount of their shares and the other creditors would get only a very small percentage of their claims. Kalliope dealers would suffer worst of all. The German Convention of the Talking Machine Industry had to decide whether the stocks of Kalliope records could still be considered "Convention" records, i. e. with a maintained price or whether dealers would be allowed to sell at reduced prices.

Kalliope delivered their machines and records through an

associate company, the Anker Phonogram GmbH which was still solvent, but Anker had given surety to Kalliope to pay promptly for goods delivered and was heavily involved financially with the Kalliope company to such an extent that if liquidation was proceeded with, the Anker Phonogram Company was due to suffer a heavy loss. For the time, a report said, Kalliope would continue to deliver machines and records to Anker. With the outbreak of war all further reports from Germany ceased. I do know the whole business was bought by Herr Menzenhauer in 1916 and renamed as Kalliope, Menzenhauer & Schmidt. I believe the Kalliope label lasted in Germany until 1931. It disappeared in Britain with the onset of war in 1914.

#### THE NEW RECORDING EXPERT OF BLUM & CO., LTD.

In October, 1914, the trade was told that J. Lewis Young was to sever his connection with the company after two years of service. Giuseppe Gidino must have re-appeared on the scene at some time in the immediate past, as it was reported that Blum's recording expert, having returned to Italy, had been detained for army service. (Italy had not yet entered the war.) Billy Whitlock was appointed recording expert in Gidino's absence. Whitlock had also acted as a recording expert for other companies. Billy Whitlock had recorded as himself on Diplomas, but as Johnson Williams on Pioneers.

Blum & Co. now informed the trade that all their records were made at its Harrow factory, but they still carried stocks of old records made at Leipzig (sic) by the Kalliope Company. They had recently sold 1,500 gramophones and had just made arrangements to produce motors, tone-arms, machines, horns, etc.

Mention of Blum's musical director in October revealed that he was William (Billy) Leigh who had formerly been connected with the Columbia business in England, having been with them for many years. It was said that he had orchestrated music for gramophone records for "every gramophone concern in this hemisphere." Leigh had studied pianoforte as a boy under celebrated masters and won prizes in many competitions.

How long Giuseppe Gidino had been in Italy is not known but, in November, 1914, it was reported that he had been released by the Italian authorities and was on leave in England once again as a recording engineer for Blum & Co., Ltd.. Italy was still hoping to remain neutral towards the war which was raging in Europe.

Blum was now advertising for labour to carry out the pressing work at the Harrow factory, and claimed they were delivering between 2,000 and 3,000 British made gramophones weekly, all made by themselves. (I wonder if this was a misprint in the paper in which it was reported. . . The figure seems large for gramophones. If gramophone records, it seems rather small. Was this latter why Mr. Blum required more labourers? F. A.)

In January, 1915, Martin Hirsch, the sales manager, left the company having held the position during the previous 2½ years. The company was still advertising for pressers.

J. L. Young had now set up his own business as a manufacturers agent, one of his lines being Swiss-made gramophone motors. He was trading under the name of Louis Young, and represented Messrs Jaccard of Switzerland. Except for the repeated advertisement of "Pressers Wanted", there were no more advertisements in the periodical of the talking machine industry of 1915, although Blum & Co., Ltd., with its Diploma Records, continued as entries in the Talking Machine News' "Telephone Directory" until March, 1917, inclusive. The company moved its registered office to 81 Gracechurch Street, London E.C. on 11th. June, 1915, where it resolved to wind up voluntarily. A liquidator was appointed.

All the creditors of the company were very dissatisfied with the company's state of affairs and in August it was reported



that the appointment of a committee of investigation was an urgent necessity. A joint liquidator was appointed. Blum's matrices were valued at £1,096, the stock at £300 (which was purchased by Mr. L. Silpert) and the copyrights at £21.

Unsecured creditors were owed a total of £9,434 - 17s. 1d. After the secured creditors had been paid, £582 - 17s. 5d. remained as assets for distribution. The value of the business was declared doubtful as it consisted of "book debts". The final winding up meeting took place on 15th. January, 1917. In spite of continued entries in the "T.M.N. Telephone Directory" J.L. Blum had vacated 220 Old Street by October, 1915.

In September, 1916, all the Blum-registered trade marks were transferred to the Columbia Graphophone Co. Messrs. Lugton & Co., Ltd., who had the agency for the FAMOUS RECORDS, had their last new issues about September, 1914, as the highest-known, number 435, equated with two titles on the Diploma and Pioneer Records patriotic lists.

Blum's Kalliope Co., Ltd had its Final Winding Up meeting on 13th. July, 1913. Blum's Diploma Gramophone & Record Co., Ltd and Victory Sound Productions, Ltd. appear never to have traded but as late as 12th. November, 1915, the companies' solicitors advised that they did not wish to see the companies struck from the Register of Companies. But in March, 1917 the solicitors wrote asking that the companies should be struck from the Register as no shares had ever been allotted nor any business done since incorporation.

Letters addressed to the Diploma Gramophone & Record Co., Ltd. at 220 Old Street, dated October, 1917, December, 1917 and September, 1918, were all returned marked "Gone Away" and so both companies were dissolved by notice in the London Gazette on 3rd. January, 1919.

The highest Blum matrix number discovered to date is 2703.

What happened to Blum after June, 1915? In the light of the transfer of Blum's trade marks to Columbia, a clue may rest in the fact that when the Columbia Graphophone Co., Ltd. was founded in February, 1917, and it took over the properties in Europe which had been under the control of Columbia of America, one of the leases it took over was for part of the premises at 20, Boulevard de Montmartre, Paris, at which a Mr. Blum was in occupancy of the mezzanine floor.

Blum's name was missing from the London Directory by October, 1915 and it did not re-appear again until October, 1920, when once again he was trading as a general merchant at 15 - 17 Eldon Street, London E.C.2 still with his old telegraphic address of "Blumogram". By October, 1924, he had moved his business to 31 Lombard Street, London E.C. He disappeared again from the directory during the period November 1925 - 1926. There is no evidence that he dealt in any talking machine industry merchandise during those years, but the industry had not yet heard the last of him.

#### J. L. BLUM & THE METROPOL GRAMOPHONE CO., LTD.

The first moves in the founding of the Metropole Gramophone Co., Ltd. were taken on 30th. December, 1927 with the company becoming incorporated on 6th. January, 1928 with a nominal capital of £150,000. Its registered offices were at 4B Frederick's Place, Old Jewry, London E.C.

A private company it initially had five directors in The Most Hon. The Marquess of Winchester, Charles Frederick Cape, W. D. Sternberg (of the Sterno Manufacturing Co. and British Homophone Co., Ltd.), Henry J. Bruce, and, as the Managing Director, Joseph Leonard Blum. Sternberg lasted for only three months. Under what circumstances he was removed from office, I do not know. The first Metropole Records were put on sale in May, 1928, at first pressed by The Parlophone Co., Ltd.. On 18th. July, 1928, the company "went public" and on

31st. January, 1929 its registered office was transferred to 12A Finsbury Square, London E.C., known as "Metropole House". On 24th. August, 1929, the company name was changed to Metropole Industries Limited. The company had already increased its capital to £220,000. There had been some changes to the Board of Directors in the interim.

Dissension arose between the Board members in 1930, the exact nature of which I am unaware but monies had been used in transactions with companies in which Charles Hatry was associated. (The collapse of the Hatry enterprises was one of the big financial scandals in its day). Mr. Blum was one of those who requisitioned for an extraordinary general meeting of Metropole Industries, Ltd. which was held on Thursday 3rd July, 1930, at River Plate House, Finsbury Circus, London, at which resolutions expressing dissatisfaction with the three man Board were to be considered. Blum had been suspended from his duties as Managing Director by the Board for his insubordination, which was that he had ventured to call a validly requisitioned meeting, which had been served on the company on 28th. April, 1930.

Blum laid before the shareholders the circumstances which had led him to call the meeting, but the details were not given in the one report of the meeting. Two others who had taken a leading part in the requisitioning were co-opted to the Board with Blum dissenting, as that would leave him in a minority of one.

Blum claimed that it was due mainly to his energetic steps, daily and hourly, by standing in front of Mr. Hatry's door that he succeeded in obtaining the recovery of £25,000 of the £40,000 in one of Metropole Industries' transactions only a few days before the "Hatley Crash".

Having been suspended, Blum resigned from the company on 13th August, 1930.

Metropole Industries, Ltd. pressed two labels for which I have no proprietor. They were Melba and Simcha and I have often wondered if Simcha belonged to Mr. Blum. Simcha is a Jewish name, and if Blum was of that faith it may be the connection. Any reader knowing the ownership of the two labels is invited to inform me. J. L. Blum's private address between March, 1928, and September, 1929, was at 31. Fitzjohn Avenue, London N.W.3. in the Hampstead area.

#### DISC INFORMATION REQUIRED

There are many blanks in the listings of the various catalogue series of Blum's recordings. Can anyone help to fill the gaps?

#### DIPLOMA RECORDS 10½ - inch diameter (J.E. Hough's matrices)

A1 to A5, A7 to A9, A11, A13 to A50, A52 to A64, any above A77  
B1, B2 to B5, B7 to B11, B13 to B21, B23, B25, B27 to B31 any  
above B41. C1 to C5, C7 to C16, C18 to C30, C32 to C50  
any above C65. D1 to D15, any above D29  
E1 to E10, E12. any above E12. F1 to F7, F11, any above F13  
G1 to G3, G5 and above.

#### STELLA GRAMOPHONE RECORDS, VICTORY GRAMOPHONE RECORDS, DIPLOMA RECORDS 10-inches diameter

A5 to A8, A10, A13 to A15, A17, A19, A20, A24, A28, A30,  
A31, A33, A34, A35, A68, A79 to A84, A87, A88, A90, A92 to  
A96, A99, A102, A104, A106, A108 to A110, A113, A117 to A1  
A121, A123, A126, A135 to A159 any above A161  
B1 to B4, B6 to B8, B11, B12, B16, B17, B18, B19, B21 to B23,  
C3 to C6, C8, C10 to C14, C16, C20, C22, C25, C26, C31, C91,  
C92, C94, C96, C99, C100, C102 to C104, C106, C108, C111,  
C113 to C115, C117, C118, C120, C121, C123 to C129,  
C131 to C134, C139 to C144, C154 and above.  
D2, D4, D9 and above. E15, A E17 and above.  
F18 to F20, F26 and above. G3 and above.  
B61 to B64, B66 to B68, B71, B76 to B83, B85 to B88, B90, B92,  
B106 and above. Matrices wanted from any 12-ins Victory  
Record or Diploma Record.

FAMOUS RECORD 10-inch

1 to 14, 16 to 21, 23, 25, 26, 28 to 34, 36 to 47, 49 to 52, 55, 57, 59 to 67, 69 to 76, 78 to 85, 87 to 98, 101, 103 to 108, 110 to 113, 115 to 120, 122 to 128, 130 to 136, 138 to 143, 145 to 147, 149 to 168, 170 to 176, 178 to 181, 183 to 188, 337 to 355, 357 to 363, 365 to 390, 392 to 399, 401 to 426, 428 to 434, 436 and above

APOLLO GREEN LABEL RECORDS

10040 to 10049, 10072 to 10082, 10084 and above

PIONEER RECORD 10-inch

plain numbers 1 to 57, 59 to 66, 69 to 102, 104 to 108, 109, 112, 113, 115, 116, 119, 120, 123, 125 to 129, 131, 132, 134, 136, 138, 141 to 160, 162 and above.  
 prefixed numbers - A2, A3, A5 to A7, A9, A10, A12 to A15, A17 to A20, A22 to A26, A28 to A30, A32 to A38, A42 to A44, A46 to A48, A50, A51, A53, A60 to A65, A73 and above.  
 B4 to B8, B10, B11, B13 to B17, B19 to B22, B24 to B25, B37 B38, B41 to B46, B51 to B54, B65 and above.  
 C1 to C6, C8, C10, C12 to C18, C21 to C49, C51, C52, C54 to C65, C71 to C81, C91 and above. D2 to D6, D8 and above  
 E1, E2, E4 and above F1 to F8, F10 to F16, F18, F26 and above  
 Any with G prefixed numbers.

PELICAN RECORD 10-INCH

P84, P91, P92, P95 to P98, P100, P102 to P107, P109, to P113, P115 and above

KALLIOPE 10-inch (British labels, not German)

6000 to 6004, 6006, 6008 to 6010, 6012, 6014 to 6016, 6021 to 6024, 6026 to 6029, 6032, 6035 to 6051, 6053, 6055 to 6062, 6064 to 6077, 6078 to 6083, 6085 to 6096, 6098 to 6114, 6116 to 6120, 6122 to 6129, 6131 to 6146, 6148 to 6152, 6154 to 6167, 6169, 6171 to 6173, 6175, 6176, 6178 to 6180, 6182 to 6191, 6193 to 6202, 6205 to 6224, 6226 to 6228.  
 Non-Blum matrices on the following (0 prefixed matrices)  
 6240 to 6247, 6248 to 6252, 6272 and above.

Details of any of the various BESTONE brands where the matrix numbers are in the 1000 to 3000 range. They may be prefixed with a rounded E, a 7, or an 8. This also applies to any Diploma, Famous or Pioneer Record overstock with a "BESTONE RECORD" sticker. Any details from OUR FLAG

records: Kindly send what information you have, including matrix numbers to me, Frank Andrews, 46 Aboyne Road, London NW 10 OHA.



11. The Victory Band, conducted by Mr. Victor Opfermann, drew its musicians from several of London's famous orchestras. Numerous of them made recordings as named soloists, for various other companies. 1912.

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 ADDITIONS

To complete listing of CLARION cylinders  
 add - 1162 Minnetonka sung by Jack Charman

to EBONOID add 5002 The Lost Chord by W.J. Free, cornet

to CLARION DISCS add -

1019 Light Cavalry Overture (von Suppé) (51ΔVI)  
 Albert Chevalier's songs - selection (45□I)  
 by Premier Concert Orchestra

The above from Frank Andrews

From Paul Baker, additions to the EDISON BELL  
 black wax cylinder listings -

724 Hello Bill! march. My copy is by the London  
 Regimental Band and is NOT a cornet solo

20352 How do you do, Miss Ragtime? by Ted Yorke

20365 On the Mississippi vocal duet by The Elliots

20366 Trail of the lonesome pine vocal duet by The Elliots



# Unravelling Ariel

For at least 25 years a vast quantity of records bearing the Ariel label (Ariel Grand Record, Ariel Concert Record, Ariel Celebrity Record) was pressed or produced for J. G. Graves Ltd. of Sheffield by a bewildering variety of companies. The various catalogue series overlapped and duplicated each other in a most confusing fashion and, to add to the chaos, it was not uncommon for one company to re-press an issue in the catalogue of an earlier company using its own masters in place of the originals. This particular practice is enough to make harassed discographers suicidal. In this article we address ourselves chiefly to the 'Ariel Grand Record' of which we show labels from ten-inch records.

What follows is based on the current knowledge of myself and Frank Andrews. It is intended purely as a simple guide for the reader and is certainly not the last word on the subject. It is confined to the various popular 10-inch series. There are other series and sizes.

I referred earlier to records 'pressed or produced' as some Ariels were simply old stock Edison Bell Winners with Ariel labels stuck over them and, at another period old stock Zonophones had their labels removed by machine before the Ariel labels were stuck on.

With some exceptions it has been impossible to establish the issue dates of all Ariel records and, although I have put the twelve series mentioned in rough chronological order I cannot be certain this was the sequence in which they were issued. I have numbered the series from 1 to 12 purely for the purpose of this article.

From my own observations over the years, Ariel records do not appear to have been widely sold in London or Southern Britain. They were always far more common in the Midlands but I was surprised to find them equally common in East Anglia when I moved here four years ago.

## ARIEL SERIES (1)

The first Ariels bore no catalogue number as such, each side had the Beka matrix number as the 'face' number. In the main they were pressed from the Beka 40000 series and normally had a K or B prefix.

Two examples: the first coupling consists of recordings from 1911

Ariel K41252	Little Tich	The Twenty Third
K41255	"	King Ki-Ki

The two sides of the second example originally appeared as single sided Bekas in 1905, remaining available as s/s Beka for some years.

Ariel 284	Band of H.M. Grenadier Guards	A coon band contest
285	"	The Stars and Stripes forever

## ARIEL SERIES (2) Known range 10 to 1198

The catalogue numbers used duplicate those in series (10) and (11). The recordings in this series are drawn from Beka (issues 10 to 399) and (900 upwards) and from Favorite (approx. issue 400 to 860). They date from as far back as 1905 and in the case of Beka, up to 1914 and 1913 for Favorite.

Some of the best sellers were reissued by other companies in later years. For example Ariel 143 can be found as:  
Thora/Come into the garden Maude by Philip Ritte from Beka and as  
" / " by Harold Wilde from Zonophone

Ariel 401 - a two-part orchestral version of 'Voyage on a troopship' was originally issued using 1910 Favorite masters and was later reissued using Gramavox masters.

## ARIEL SERIES (3) Known range 3172 to 3291

The least common of the 12 series - only a few issues are known to us. All use Polyphon material by such artists as Harry Cove, Jack Charman, Billy Whitlock, and date from 1910 to 1912.

# Arthur Badrock

2197

## ARIEL SERIES (4) Known range 1503 to 2151

The bulk of the issues in this series were marketed no later than 1914. All were originally from Jumbo material. Apart from orchestral and band recordings the bulk was issued under the artists' real names. There are some fine Music Hall recordings by Ella Retford, Vesta Tilley, Victoria Monks, Gertie Gitana, George Formby and so on. Ragtime enthusiasts can find band versions of 'Smoky Mokes' on Ariel 1949, Silver Heels on 1944 and 'At a Georgia Camp Meeting' on 2000 to name but three. If your tastes are more specialised there is an unnamed solist playing the 'Brian Boru Patent Irish Bagpipes' on 1505. We know of at least one issue - the Christmas Carols on 1520 - which was later reissued using Zonophone masters.

## ARIEL SERIES (5) Known range 9010 to 9062

The bulk of the issues seen was pressed in Germany before outbreak of World War I with one or two at the end stating 'Made entirely in England throughout all processes.' The original recordings come from Gramavox, Jumbo & Beka.

## ARIEL SERIES (6) Known range 4002 to 4633

Not to be confused with the later 4000 series!  
This series appeared on the market not later than 1913 and finished about 1921. Recordings originate from Gramavox and the Sound Recording Co. which means you can find the originals on such labels as Popular, Olympic and Bulldog. Some were issued anonymously but the bulk were under real names. A few were issued under the sort of misleading credits which were typical of the Popular label. One side of Ariel 4599 for example consists of a title 'The van Dam Family' and the credit is 'Florrie Ford's (sic) Special' though it is certainly not sung by Florrie Forde. When the recording was first issued on Popular P875 in the space where the artist's name usually appears it states 'Miss FLORRIE FORD'S SPARKLET' with the word 'Sparklet' appearing below the other three. At a quick glance the customer almost certainly thought he had bought a genuine Florrie Forde recording.

Again, some of the best sellers such as 4219 Ora Pro Nobis / The Holy City can be found in its original state as Gramavox recordings by Ernest Hodgson and in a later guise by Madame Deering and Henry Turnpenny respectively, both from Zonophone. With the later Parlophone-pressed Ariel 4219 this gives us three issues with the same catalogue number.

## ARIEL SERIES (7) Known range 9201 to 9757

These appear to have been put on the market after 1914 and as with some other series they were planned in 'blocks'. This series starts with a complete block of Florrie Forde issues. Material was drawn from Zonophone and includes such as Marie Lloyd, Jack Pleasants, George Lashwood and Peter Dawson.

## ARIEL SERIES (8) Known range 2101 to 2331

As can be seen the catalogue numbering overlaps series (4) All material from Zonophone. On the market to at least 1923. The bulk was issued anonymously in the style of 'Masterpieces of Music Recorded By The World's Most Famous Bands and Instrumentalists.'

## ARIEL SERIES (9) Known range 3503 to 3966

Again all recordings originate from Zonophone and the series starts in 'blocks' e.g. instrumental, orchestral, vocal, comic, etc. The latest recording used in the series dates from 1923 and some of the early issues are

overpasted old stock Zonophones. All issues were anonymous but one can find such diverse talents as Gus Elen, Peter Dawson and Jack Hylton's Jazz Band.

ARIEL SERIES (10) Known range 226 to 334

These are old stock Winners from 1915 to 1919 with Ariel labels pasted over the Winner labels. Obviously put on sale some time after 1919 but exactly when is not known.

ARIEL SERIES (11) Known range 213 to 1113

On the market from about 1924 to 1928, all issues being officially cancelled on 17th. November. Pressed by the British Zonophone Company and containing a variety of interesting issues, some anonymous, some not. Jack Pleasants and Billy Williams appeared under their own names, certain other artists were allocated specific pseudonyms. Maurice Evans = Peter Dawson : Norman Hewitt = Leonard Hubbard : Charley Goodman = Tom Foy : Percy Day = Clarkson Rose, and so on. The dance band enthusiast is well catered for with pseudonymous issues by the Original Capitol Orchestra, Arcadians, New Orleans Trio, Midnight Follies, Max Darewski, etc., etc.

ARIEL SERIES (12) Known range 4000 to Z4986

This series duplicates the earlier 4000 series, which may or may not have been the reason why the Parlophone Company added a Z prefix to issue Z4500 and all subsequent issues and to any repressings of earlier issues.

This series was on the market from about 1926 to 1937 and was pressed by the Parlophone Company and consequently one can find recordings ranging from early Beka and Favorite sides to American Okeh and Harmony, Australian Parlophone and a whole mass of European and South American Odeon recordings as well as British Parlophone. Everything from Billy Williams to Victor Silvester.

There are some myths and inaccurate statements about this series which still appear in magazine articles which I would like to correct.

Dance band sides appear not only as Ariel Dance Orchestra but under other pseudonyms such as Transatlantic Dance Orchestra, and under real names such as The Yellow Jackets (from Okeh). There are NO sides from Okeh which had not already appeared on Parlophone. There are alas NO jazz masterpieces from Okeh still to be found on Ariel - just Warner's Seven Aces, Mike Markels and Vincent Lopez recordings through the normal Okeh repertoire to some Ben Selvin Harmony sides which might have Bunny Berigan on them. Despite the lack of major rarities this series is still extremely interesting and rewarding.



From a Zonophone matrix



From a Jumbo matrix

## A Few Extra Points on Ariel Grand

## Frank Andrews



A Winner

The prices of Ariel Grand Records equated with those of the companies which pressed them, varying with the passage of time, both increasing and decreasing. John G. Graves began selling various lines of merchandise in about 1886 to customers on a 7 days approval system with easy payments and bonuses for "cash payments". Although his headquarters, stockroom and warehouse were in Sheffield, the bulk of his business was carried on through Mail Order. By 1903, J. G. Graves had an annual turnover of over £1 million. His music department started handling talking machines and records. It seems that the Beka Record Company, through its London Office, where Paul Offenbacher was a manager, was the first company to supply records to John George Graves with Ariel Grand Records under a contract. The John G. Graves monogram, in either **JGG** or **IGG** appears on the labels. Mr. Offenbacher became a firm friend of Graves. When he was interned during World War I as an enemy alien, Graves used to visit him and supply him with underwear from his company's stockrooms.

As a mail order business, J. G. Graves & Co., Ltd. advertised widely throughout Britain in periodicals such as "Answers" and in newspapers such as "The News of the World". Consequently much business was done in those areas where record and gramophone shops were not readily available or would entail long journeys to bigger towns by potential



purchasers. This would explain the fact that Ariel Grand Records are found commonly in rural areas such as East Anglia, South-west England, etc., etc. where records and machines were delivered to one's door, with time to pay. This was similar to the tally-man system as used for John Bull Records by the English Record Company.

In 1902 alone, Graves (with all his lines in merchandising) had collecting agents in many towns and he had 7,000 "executions" out of the Sheffield County Court Office against defaulters, 100 served on Sheffield people included Graves and the Registrar had special assistants at the Office looking after Graves' interests and there were days at Court known as "Graves Days". Graves also commandeered much time in other County Courts such that it was said that his name had become a byword and a laughing stock. His method of business was said it could bring grief and ruin upon thousands in terms of bad trade. Graves was issuing an average of 1000 summonses per month.

Graves was Religious President of the St. John's Men, meeting at St. John's Chapel, and conducted religious services. In 1902 he was described as "a jeweller, manufacturer of cutlery, plate, tools and furniture and a dealer in wollen goods". In 1903 Graves was stocking Columbia Graphophones as shown by his 'musical catalogue No. 16'. In 1909 Graves was advertising his Coronaphone "with 6 support records", the machine guaranteed for 5 years - 5 shillings down and 9 monthly payments of £2 - 10 shillings. In January, 1909, his trade mark was a bulldog's head within a circle with "J. G. Graves' Trade Mark" on a cartouche below. By Nov., 1909 a catalogue of Talking Machines was available and with a down payment of 2s. 6d. 'a programme' of 20 selections in "needle" disc records would be sent with easy monthly payments for records selected.

In January, 1910, Graves filed for Ariel as a trade mark. This was registered in September, 1911, so it must have had an interference to have taken so long to become registered. By November, 1911, records were priced at 3 shillings each, still offering 20 selections for approval.

In November, 1912, 'Ariel Grand Records' were being advertised as a full page advertisement in some journals. They may have been advertised earlier, but this is the earliest I have seen myself. Graves was said to be doing a huge business especially as there were bonuses for cash payments, unlike tally-man businesses where full prices had to be paid. Graves had 4,000

selections by February, 1912. It is possible that he had "own recording" during World War I. An enquirer for a specific record was directed to Graves, with "it may interest you to know that the titles were recorded by Mr. G. L. Holland, and acknowledged expert who kindly furnished us ('The Sound Wave') with the information we convey."

In January, 1914, Graves had asked the Gramophone Co. to press 50,000 discs for him, but the company did not want to disturb "the trade" (for cash bonuses were a way around price maintained records). It was felt that Graves wanted to obtain a supply of Harry Lauder Records. The Gramophone Co. wanted to discover if there was a chance of purchasing Graves' business in records, with estimated sales of 600,000 per annum. In March, 1914, Graves' enquiry had increased to 250,000 at 7½d. each, the whole were to be pressed by 30th. June, 30th. September at the latest (Zonophones would then be selling at 1s. 6d. 50 to 60,000 Ariels had been pressed by May, 1914. Graves was distressed as he was hoping to hold the price at 2s. 6d. and he would not have placed an order if he had known that the price of Zonophones was to be decreased to 1s. 6d. He was only paying 7d. to other suppliers.

He was paying only 6½d. for Odeon 10½-inch records, including John McCormack's. Polyphon pressings cost only 6d. Graves had done all the selecting and 'coupling-up' of his Zonophone choices on Sundays. Graves sued when Odeon reduced its retail prices and he obtained a 2d. rebate on each of his Ariels ordered. Similarly, he obtained a rebate on Jumbos when their price was reduced. Otto Ruhl, the Fonotipia Ltd. manager at Hertford was still agitating for orders in 1914 from Graves (Odeon and Jumbo matrices).

Despite his reluctance to go through with the deal for pressing Zonophones for Ariel Grands it is obvious that Graves and the Gramophone Company came to some agreeable terms for the contract of 250,000 discs.

I have no further material on the Graves company excepting that Ariel Grand records cost 3s. 6d. in May, 1921. Ariel Concert 12-inch were at 6s. 6d. each and the 10½-inch Ariel Celebrity Records seem to have disappeared from the catalogue - no doubt because Columbia had ownership of them by then, through its absorption of the Hertford Record Co. Ltd.

## A visit to the USSR

During September, 1987, I took a "package" holiday organised by 'Intourist', the Soviet holidays organisation, visiting Leningrad, Kiev, Yalta and Moscow. I chose the trip which included Kiev because I have corresponded with a collector there since 1960, exchanging Lp records with him. I was interested to see Yalta, the scene of the historic meeting of Churchill, Roosevelt and Stalin; also because of having heard of it since my youth as the last home of Anton Chekhov, where I saw an unexpected musical association - the piano upon which Rachmaninov accompanied Shaliapin during a visit to the writer. Yalta itself is small and similar townships perch nearby on ledges at the foot of the mountains bordering the Black Sea, the climatic difference between the heat of Yalta and cool of Leningrad was like a change of the year's seasons.

Most of the holiday in Leningrad and Moscow was spent visiting historic buildings, museums, etc. but there was sufficient free time to wander as one wished, and for your editor to take the wrong underground (metro) train in Leningrad, allowing him to see a big residential area instead of the battleship "Aurora"! It was far more like a big British town than he expected with people doing "familiar" things - such as a toddler splashing about in a roadside puddle until abruptly stopped by her father, etc. etc.....

Having lived as a boy for a while with only 21 miles of the

## Ernie Bayly

English Channel between my home and the Nazi army it was a salutary experience to see the mass wartime graves at Leningrad and Kiev (Babu Yar) and reflect that had those Nazi armies come to Britain and not the USSR I might myself have been laid in a mass grave. Such is the futility of war.

At Kiev I spent much time with my correspondent Anatol, meeting another Anatol who is also a record collector. The world of collectors throws up the identical names of the top artists whether one speaks Ukrainian or English. The second Anatol "collects" the foremost operatic performers, so our common language was 'great singers'. With the first Anatol I went to a jazz concert performed by a quartet which was comprised of Alexander Kalantirsky, guitar; Vitaly Machulin, drums; Eugene Ivchenko, reeds, especially tenor saxophone, and flute; Gregory Mayevsky, bass. It was an excellent evening. As far as jazz was concerned, the music heard was as excellent as one could hear anywhere. It just demonstrated how little we really know of the ordinary people of other countries. I was probably the oldest person in the audience. Most of the others were young enough to be my children or grandchildren. Some spoke English and seemed to know all about jazz around the world, and its musicians.

I saw (and heard!) a "Disco" in full blast in Kiev. The Opera House in Kiev was being refurbished with dozens of

2200  
workers swarming all over the place, with scaffolding all around it. In Leningrad was an excellent production of La Traviata, but the Moscow Bolshoi Company was still on tour and the painters were busy re-decorating. So, I had an evening at the Circus, (not realising that in 1988 its "big top" would bring it to perform within a mile or so of my own home!!).

Although the "package tour" gave insufficient time to visit the big Melodiya record shop on Kalinin Street, Moscow, I did go to the record department in G.U.M. and a couple of stores in Kiev. There were Lp reissues galore as well as "current" items. The first Lp to catch my eye (and roubles) was a reissue of Ershov. There were similar items by many other Russian and Polish (that country being part of Imperial Russia) of Media Mei-Figner, Kipnis, etc. and more 'recent' singers like Mark Reizen, and other legendary names. A new long series to reissue the recordings of Leonid Sobinov is continuing. In the popular field "nostalgia" seems equally important with Lps by Soviet singers and swing bands of the 1930's and 1940's of whom I recognised the name Aleksandr Tsfasman, a celebration of Aleksandr Varlamov, etc. etc.

## Red Piccadilly - ADDITIONS & CORRECTIONS - see TMR 70.

The following information is based upon my own copies of the records and on Piccadilly Records printed lists. 12 records per month were issued from March to December, 1930 and 7 records were issued in the final month of issue, January, 1931.

Most of these records had already been issued on the Metropole label, though not always in the same couplings. Some Piccadilly's bear a Metropole matrix, prefix M., others have the same matrix number but with the M erased and a 3 substituted. Others have a new matrix number, though this may have been invented for internal reasons.

I have not bothered to add names of composers, though the original list only mentions some composers, and not others.

- 5001 side two has a tenor soloist, Denis Kavanagh
- 5002 Conductor is Fred Adlington, who is usually the conductor of orchestral accompaniments or plays the piano in the same capacity on all Piccadilly reds.
- 5003 My copy does not bear a take 2 matrix on either side
- 5006 My copy of Schubert side is take 2
- 5012 The implication of both label and publicity material indicates that Miss Stroeve accompanies herself on guitar. Mr. Gontcharoff performs at the piano, or is it Mr. Adlington under a pseudonym?
- 5021 This should read R O B E R T Naylor
- 5024 1147-2 bears an M prefix
- 5037 Side 2 of my copy is take 2
- 5040 Title of Elgar piece should read La Capricieuse
- 5043 My copy is take 2 of first side
- 5052 There is a vocal refrain on side 2
- 5056 Matrix number of first side is 1813
- 5059 Matrices are M1133 and M1135
- 5061 )- are the same as the Grand Symphony Orchestra records
- 5073 ) on Metropole which claim to be conducted by Sir

## Various additions

On our Hudcon records listing E. G. Weltch added :-  
WT 739 I'll follow my secret heart (628-3) TMR 60/61  
The house is haunted (637-2)  
both sides as by Guy Brown & his orchestra. I recognise the vocalist as Jack Plant, on side one.  
Rust & Walker 'British Dance Bands' gives this as by Howard Godfrey's orch. from Trusound B548.

Paul Baker adds to our Britannia listing (TMR 34):-  
907 Chimes of Normandy by the Britannia Band

Frank Andrews adds to our lists in TMR 27 :-

Oleg Lundstrem who began over fifty years ago is still leading a "big-band" in Moscow and Josef Vainshtein, who has been in the game quite some time has a band in Leningrad. Their jazz records and those of other groups were available. Melodiya issues by Frank Sinatra, Dean Martin, Ray Coniff, UB 40, etc. also met my eye among imports from various countries.

Admittedly, with the exception of Yalta, I visited towns whose populations are each counted in millions, where demand would no doubt support any type of music. Indeed, another gentleman on the same tour was delighted with the selection of records of unfamiliar classical music he was able to buy. Notices on the hoardings advertised all sorts of entertainment.

So, with the wealth of historic buildings and art to see, comparison of flowers growing with those in Britain, friendly ordinary people, there was plenty to occupy one's holiday without the tiniest trace of politics put upon us which our distorted popular media had led one to expect.

- \*\*\*\*\*
- \* W A N T E D Edison 2-minute cylinders by T.E. Dunville
- \* Black G & Ts by Pat Kinsella, Marie Lloyd
- \* Gus Elen, etc. Pathes by Kate Carney, Marie Kendall, etc.
- \* Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA

## Ron Taylor

Edward German. However, the pieces have been coupled in different sequence for the Piccadilly reissue.

- 5064 Matrices are 1439-2 and 1438-2
- 5065 Each matrix number has a suffix -B on first & A on second
- 5076 Should read Comforti, and is accompanied by d'Amato's Neapolitan Players
- 5079 Second side has T W O items, the first being 'La Chasse' (Kreisler)
- 5083 Singer is a bass-baritone
- 5086 Second side is take 2 on my copy
- 5087 First side is take 2 on my copy
- 5098 Label and advert says Brooklyn Military Band
- 5100 Second side is take 2 on my copy
- 5106 Both adverts and label give singer as "S. Dobson Hopper, described as 'this new singer'".
- 5112 As per 5098 above
- 5113 Matrix numbers 1441 and 1442. Has a second matrix number 133 and 134 respectively. The only extra matrix numbers I have found.
- 5119 Dorothy Gill was a contralto.
- 5114 Kernoff sings Tchaikovsky's "Serenade" from 'Don Juan' on the first side only. The second side is by Henry Luscombe (baritone) singing the John Ireland song.
- 5123 My copy has a 2 printed over the figure 3 as the first figure of the matrix on side 2
- 5127 The second side is take 2 on my copy

One final point: 5008 is curious as it was the only record in the series which was apparently withdrawn while the series was on sale. It ceased to be listed some two months after issue.

- \*\*\*\*\*
- \* COLLECTORS' ROOM is now open in the basement of 35 New
- \* Oxford Street, London WC 1, selling 78s - vocal, instrumen-
- \* tal & orchestral, though with some lighter fare. Books on
- \* music too. Caller only at present. Open Tues to Saturdays
- \* (Weds & Thurs afternoons only) Records & books purchased.
- \* Write to Ron Taylor at the above address.
- \*\*\*\*\*

- Lambert 101 Jackanapes Polka by Alexander Prince
- Rex 44 The Danube Waves by Rex Concert Orchestra
- Rex 429 My daisient Daisy - vocal
- Rex 443 Alexander by Harry Fay
- Rex 445 My Yokohama Queen - vocal
- Rex 284 Eppler's whiskers - orchestra
- International Phonograph & Indestructible records:- TMR, 31
- 5029 Smoky Mokes, march & cakewalk-Orchestra 34, 39
- 43 Morning, noon & night in Vienna, overture-Band
- Edison Bell cylinders 10008 known as Excelsior 1235
- " 10019 " Excelsior 1220



# Neophon(e)

As I am collecting material on all German and Austria records I was extremely interested in the NEOPHON(E) listing in TMR 56/7, as issued in Britain.

The 2100 series seems to be based fairly solidly on the German releases: the apparent exception (2151), which purports to be "On the beautiful blue Danube" (An der schönen blauen Donau) by Strauss, is given as "Donauwellen" (Danube Waves), by Ivanovici, in the original German advertisement. It has no doubt been mistranslated for the British catalogues. The other coinciding numbers are fair enough: "The Knight's Fanfare" (2150) is a recognisable translation of "Kreuzritter-Fanfaren" (Crusaders's Fanfare) by Henrion: "On the deep blue sea (2153) is probably identical with "Über den Wellen" ("Over the waves") by Rosas.

This raises the question of to what extent misprints and mis-translations in the source material should be corrected. I am of the opinion that misprints should always be eliminated, with or without comment, even if the reader may be relying on such faulty spellings in order to find an entry. Some of the worst examples of garbled titles are in the Gramophone Company stock list of 22nd February, 1899: "In einsin Ginnve" (In einem kühlen Grunde), "Naher, Mutter, Schweshem" (Vater, Mutter, Schwestern), "Es hat michte vallen Sein" (Es hat nicht sollen sein), etc... Some people seem to be dyslectic when it comes to transcribing foreign words (see some well-known sales lists) but a discographer surely need not provide cross-references for these errors. The PHONOGRAPHISCHE ZEITSCHRIFT commits some terrible blunders, such as (13th June, 1907) Beka Grand 11101: Bach's "Medication" (for "Meditation"). But beware! "The Tearin' of the Green" often means exactly that if it is the well-known comic parody on the famous song. (Jumbo 20010).

It is more difficult to generalise about correcting mistranlations, but personally I favour, within reason, returning to an authorised form. No. 2159A (TMR listing), for example, is obviously a re-translation back into the English from the German name "Unter dem Sternenbanner", which is NOT "The Star-spangled Banner", by Key, but "The Stars and Stripes for ever" (Sousa). Certainly the re-translation "Under the Star-spangled Banner" is confusing.

Allow me here to point out one serious misprint which TMR allowed to pass: No. 1010 is the famous bass aria from Lortzing opera "Der Waffenschmied" (The Armourer), and has nothing to do with a hypothetical "Wolf-Smith".

Not many collectors (especially American) yet seem to appreciate just how very important Germany was as a centre of the talking machine industry at the beginning of this century. (I have tried my best to push the fact home - Editor). This lack of recognition may be due to an aversion after two world wars. It also stems from the greater rarity of early German records due to wartime devastation and, the inability of firms there to obtain shellac (from India) during the term of hostilities, making it essential to melt down old records before new could be made.

I know of more than 150 disc labels and some 70 cylinder companies in Germany in the acoustic era, but my main problem is tracking down the catalogues and other source material. I haven't found even catalogues of Anker, Patria or Parsifal, let alone such makes as Applaudando, Condor (Senator), Glockophonia Kosmograph, Kosmophon, Leffer (vertical-cut), Lieban-Record, Ricardo, Theatrophon, Vineta . . . Has anyone any lists or catalogues, large or small, of which I might be allowed to have photocopies (German and Austrian markets only)? I do not require listings of records intended for sale in America, etc. which are outside my field.

Here are a few of the 'missing composers' of works in your first listing-

1002 Zieh' hinaus beim Morgengraun (Dregert) 1003 (Abt)

# Ian Lilburn

1004 (?Kroner)	1005 (Waldmann)	2114 (Král)	2115 (Sousa)
2134 (Rosey)	2173 (von Suppé)	2184 (Lincke)	
2190 (Fischer)	2159A (Sousa)	9052 (Komzak)	
9056 (Bousquet)	9057 (Kling)	15002 (Waldteufel)	
15012 (Sousa)	15044 (Friedmann)	15081 (J. F. Wagner)	
15755 (G. Allier)	15757 (V. Grey)	15765 (Friedemann)	
15766 (Wayne)	15768 (Latann)	15769 (Förster)	
16109 (Ganne)	16110 (Oscheit)		

## NEOPHON

Recordings advertised in the PHONOGRAPHISCHE ZEITSCHRIFT

11th. May, 1904

2014	Cornet- Am Elternggrab (Winter-Tymian)
2016	Cornet- Machlänge aus dem Zillertal
2017	Cornet- Liebestraum (? Liebestraum nach dem Balle-Czibulka)
2018	Cornet- Tolle Streiche
2019	"Der Vogelhändler"- Lied an den Vogelhändler (Zeller)
2020	"Schön war's doch- Nordexpress (V. Hollaender)
2050	Wind Quartette- Nur im Herzen wohnt die Liebe (Silcher)
2051	Wind Quartette- Kapelle (?Kreutzer)
2052	Wind Quartette- Still ruht der See (Pfeil)
2053	Wind Quartette- Waldanacht (Abt)
2054	Wind Quartette- Wer hat dich, du schöner Wald (Mendelssohn)
2055	Wind Quartette- Still Nacht (Gruber)
2056	Der Lindenbaum (after Schubert)
2057	Die Loreley (Silcher)
2058	Wehe, dass wir Scheiden müssen (Kinkel)
2059	Wind Quartette- Die Träne (Witt)
2063	Wind Quartette- Abschied vom Wald (Mendelssohn)
2100	Band- Döppler Schanzen-Marsch (Piefke)
2101	Band- Unter dem Siegesbanner. Marsch (von Blon)
2102	Band- Schneidige Truppe. Marsch (Lehnhardt)
2103	Band- Die Ehrenwache. Marsch (Lehnhardt)
2104	Band- Kaiser Friedrich-Marsch (Friedemann)
2150	Band- Kreuzritter-Fanfaren (Henrion)
2151	Band-Donauwellen. Walzer (Ivanovici)
2152	Band-"Ein Sommernachtstraum": Hochzeitsmarsch (Mendelssohn)
2153	Band-Über den Wellen. Walzer (Rosas)
2154	Band-"Die Geisha". Geisha-Walzer (Jones)
2155	Band-Fehrbelliner Reitermarsch (Henrion)
2201	Clarinet- Polka brillant
2202	Clarinet- Espagnola
2301	Anon. Humorist- Beim Zahnarzt

\* \* \* \* \*

2153 Given in TMR list as "On the deep blue sea" may be alternative translation of 'Over the waves'

2151 Given on English release list as 'Blue Danube waltz' not as Donauwellen (Waves of the Danube) on German list May be mis-translation

2201 is now credited with two distinct titles - 'Polka Brillant' and 'Snowflakes gavotte'

\* \* \* \* \*

B O O K N O T I C E

"The Great C A R U S O" by Michael Scott who wrote the books which accompanied the sets of records 'The Record of Singing' Readers/collectors will be aware of the excellent research exhibited by Mr. Scott that series and will not be surprised that this new publication brings a new dimension to a study and appraisal of the great tenor's life and work. Part two includes a Chronology of Caruso's Appearances by Thomas G. Kaufman and a Caruso Discography by matrix numbers by John R. Bolig. Part three has notes, a listing of Caruso's first (or only) appearances in operas, bibliography and index. Published in London by Hamish Hamilton, price £16.95

## RECORD NOTICE

Our health has caused an enormous delay in distributing the PEARL RECORDS catalogue. By now the company already has available a long list of Compact Discs reissuing previously released, and fresh items. We have received for review "The Vocal Prime of Richard Tauber" - Pearl GEMM CD 9327 playing 65½ mins. Tauber's work is too well-known to describe. The first recording presented in this collation is from 1920, when he was 29, then jumping to 1922, before going to the electrical period. It is a selection of operatic arie before he became involved with operetta. The acoustically-recorded items are very "forward" giving us the full quality of Tauber's voice, which as well as power had an impressive 'pianissimo' that later brought charm to various more popular songs he recorded. The quality of his work which rapidly gained him a major place among singers is evident here. Many of the recordings included are very rare in their 78rpm format.

Compact Discs (CD) format is now being thrust upon us by "The Trade", so it is appropriate that record producers release collections suitable for we who enjoy performers of yesteryear. If the CD is produced anew from the original 78 rpm correctly, the transfer will be at least as good as we have come familiar to hearing on Lp, with the bonus that, as far as we know to date, the CD will not give audible sounds of deterioration after many repeated playings. We suspect that some major CD producers have issued some compilations from existing Lps - thus one can

## "Z O N O F O N"

A "Nemaetkőri Zonofon" cég egyoldalú lemezeket tartalmazó katalógusát későretek el, a 1903 előtt gyártott példányokat. A kntások sorá as Angol Birodalomkös kösel álló orsrágoknál sok lemeze akadtam. Tudok arról is, hogy a volt Osztia-Magyar birodalom, valamint a Balkánokon és Oroszorság területén es a cég srintén foglalkosott as ilyen hanglemezek gydetásával vagy torgalmazásá sával. Esek as adatok egy több nemzeti katalógusban lehetnek össeregyltve. Láttam egy 1903 előtt kiadott katalógust, amalyzbeu a francia, holland, belga és spanyol hanglemezeken kívül szerb és osztrák-magyar kiadványok is szerepeltek. Tudomásom van arról is hogy a cég hanglemezgyőkei as egész Európában valamint Moszkvában is működtek.

Információt szertnék kapni a 7 collos (19 cm) valamint a 10 collos (25 cm) lemezekről, amalyek katalógus száma alacsonyabb 20,000-nél (19cm) és X3000-nél (25cm), bármilyen nyelven.

Ila, esetleg, tudomásuk lenne ilyen katalógusról, legyenek szivesek észterteni annak megneveséséről, és ha es lehetséges, kérném a katalógus tofomását.

Ne fáradkossanak a levelezéssel én isak est szeretném, hogy es a munka a nemsetkös, együttműködést segítse el. A munka betegezése után néhány példányt küldök, és térítem a kiadásokat könyvekkel.

E. Bayly, 19. Glendale Road, Bournemouth BH6 4JA, Nagy Britannia.

## BOOK NOTICE

The Musikarchiv of the National Library of Federal Germany has begun publishing lists of its holdings of recordings. To date two very large volumes of 1920 pages have appeared that list items released by the Gramophone Co., and Sister Companies under the 'label-group' His Master's Voice. This comprises records from several nations outside Germany, beginning with some single-sided "dog" labels. It then goes through the B, G, D, DA, DB, DJ, DK, DM, DO, DR, DS, E, EA, EC, ED, EG, EH, and so on to ZN. But I must explain that each list is of what the Archiv possesses - so is not a COMPLETE list of any series. Its value to us outside Germany is the large number in the EG, EH, EJ German language Electrola series. DA, DB series includes some recordings not

## THE VOCAL PRIME OF RICHARD TAUBER

- |   |  |   |
|---|--|---|
| 1. MOZART: Die Zauberflöte - Bildnisarie (April, 1922. XXB 6738)  | 8. OFFENBACH: Tales of Hoffmann - Legend von Kleinsach (19th. June, 1928. XXB 8130-1)  | 15. VERDI: La Forza - Solenne in quest'ora (w. Ziegler) (April, 1922. XXB 6750) |
| 2. MOZART: Don Giovanni - Dalla sua pace (April, 1922. XXB 6747)  | 9. OFFENBACH: Hoffmann - Ha, wie in meiner Seele (19th June, 1928. XXB 8129-1)         | 16. BIZET: Carmen - Air de fleur (9th. March, 1923. XXB 6842)                   |
| 3. LORTZING: Undine - Vater, Mutter, Schwestern, Bruder (30th. January, 1928. XXB 7958-2)                                 | 10. ROSSINI: Il Barbiere - All'idea (w. Benno Ziegler, bar.) (April, 1922. XXB 6748-2) | 17. PUCCINI: Madame Butterfly - Addio fiorito asil (6th. April, 1925. XXB 7152) |
| 4. STRAUSS: Die Fledermaus - Dieser Anstand ('Watch' duet). With Vera Schwarz, soprano. (29th. October, 1928. XXB 8205-1) | 11. VERDI: Rigoletto - Questo o quella (23rd. May, 1927. Be 5801-2)                    | 18. GRIEG: Letzter Frühling (April, 1920. XXB 6559)                             |
| 5. D'ALBERT: Tiesland - Schau her, das ist ein Taler (24th. May, 1928. XXB 8100-1)  | 12. VERDI: Rigoletto - La donna è mobile (23rd. May, 1927. Be 5802-1)                  | 19. TOSTI: Chanson de l'Adieu (31st. January, 1928. Be 6500-1)                  |
| 6. WAGNER: Die Meistersinger - Am stillen Herd (23rd. May, 1927. XXB 7707-1)  | 13. VERDI: Il Trovatore - Ah, si, ben mio (6th. April, 1925. XXB 7149)                 | 20. LISZT: Es muss ein Wunderbares sein (16th. January, 1928. Be 6495-1)        |
| 7. WAGNER: Die Meistersinger - Morgenlich leuchtend (23rd. May, 1927. XXB 7706)   | 14. VERDI: Il Trovatore - Di quella pira (11th. January, 1926. XXB 7416)               |   |

To facilitate recognition all titles are given in the language in which they are most frequently encountered, but all are sung in German.

detect a double-hiss at times. An "authoritative collector" tells me that the few items on this PEARL release that coincide with that of another, bigger, firm, sound markedly preferable. (No doubt the other firm took a hasty 'short-cut') One can hear some of the original 78 rpm surface noise. It will never be possible to eliminate it all, and still have an acceptable transfer, but with this CD it is minimal - much much less than the original owners of the '78's ever experienced . . . unless they are still living. One wonders - and there is no way of knowing - what percentage of surface noise was caused by the stylus cutting into the wax master

EDISON PHONOGRAPH MONTHLY  
has now reached volume 11.

It, and following volumes will be available from Wendell Moore, Ernie Bayly and Allen Koenigsberg

\* \* \* \* \*

MAURICE COLE Additional to Derek Pain's fine article I have on Broadcast 5231/2 - The first movement of Schumann's A minor Piano Concerto with the Metropolitan Symph. Orch. cond. Stanley Chapple. R. H. S. Williams

WANTED a recording of 'Listen to the Mocking Bird' (the old-time song) with vocal. Reg Cooley, 50 School Lane, Fulford, York YO1 4LS

\* \* \* \* \*

JIMMY O'DEA - Ireland's Representative Comedian (1899 - 1965). I am compiling a discography of his records for Decca, Regal Zonophone, Parlophone, etc. and any information would be most gratefully received. Details to - Brendan Ryan, 3 Loran Drive, Santry, Dublin 9, Eire.

\* \* \* \* \*  
\* released in Britain. Additionally, there are so many of the series listed that the volume would be a substitute in part for those who missed the fine 'Voices of the Past' books of DA and DB series.

\* In volume 2 we have lists of Beka, Columbia, Gloria, Homocord, Imperial (German), Odeon, Parlophon, Vox. Again, not a complete listing of any series. Beka begins with some single-sided. The Columbia includes many series and again the German is the most useful, but includes some from other countries. Gloria, Imperial, Odeon (various diameters), Kristall are mainly German material, but some from Britain & USA crept on to the latter two. One recognises numerous Parlophon(e) R, RO, E, series items, but the numerical, B, and P series are 'domestic', but some Marek Weber's came to Britain along with other light orchestras. The two volumes together cost 180 DM, titled "Historische Tonträger im Deutschen Musikarchiv" from Deutsches Musik Archiv, Deutsche Bibliothek, Gärtnerstrasse 25-32, 1000 Berlin 45. Germany.



*Sensational Records.*

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F. T. MARINETTI.



HE Founder and Chief of the Futurist Movement has made for our "DIPLOMA" Series some of the most marvellous and realistic records that have ever been heard on Talking Machines. They awaken a new sense and make it possible to "see with the ears." They are made in French so that they can reach a wide circle of users.

## LIST OF TITLES

No. 1a	The Bombardment d'Adrinople
" 1b	"
" 2a	Le Pont (Episode du Siege d'Adrinople)
" 2b	"
" 3	L'Automobile de Course
" 4	L'Aeroplan
" 5a	Train de Soldats Turcs Malades
" 5b	"

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*Yours Truly  
F. W. Frayling*

see page 2193

PHONOPARTS 88 catalogue detailing approximately 160 reproduction spares, accessories and services is available free. Just send S.A.E. (or I.R.C. if overseas) to: PHONOSERVICE, 157 Childwall Valley Road, Liverpool L16 1LA.



The band of The Royal Scots Greys conducted by Mr. F. W. Frayling recorded for Dacapo Records "recently" - reported the 'Sound Wave' in February, 1913. A fine picture of a 'band bus' of those days.

Dear Ernie,

A few weeks ago I received a surprise from Switzerland - a flexible "Radio" record. It is a yellowish brown and is transparent without labels. The brand-name and texts are printed in gold on the material. I cannot see whether it was pressed in Switzerland or Pencala (Jugoslavia). The tunes - from Gita Alpar's film "Die - oder keine" - are played by a dance band with refrain by a male vocalist. The record is no doubt advertising Gita Alpar's film, a cinema named 'Edison Palace' (in Zurich or Zagreb? Maybe.), & Edison Bell Records as well.

Has anyone some more information?

Sincerely, Karlo Adrian

\*\*\*\*\*

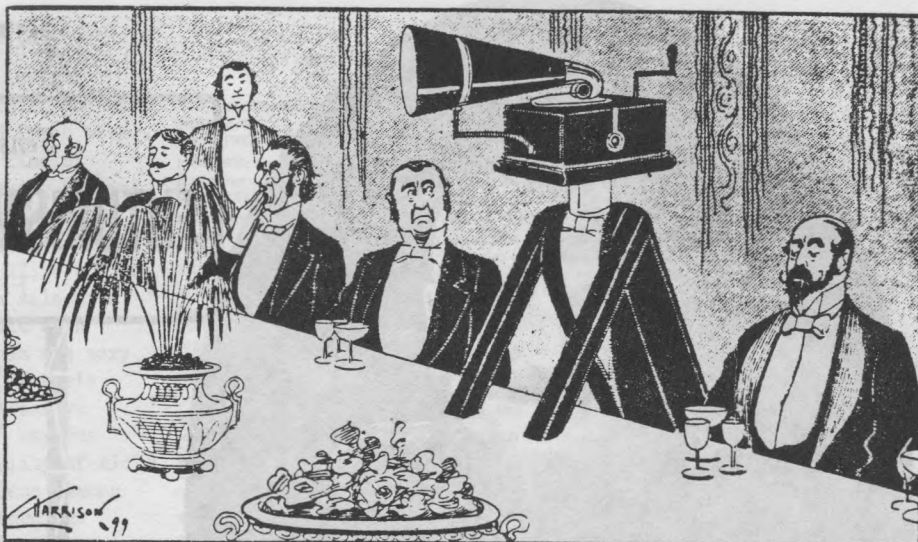
Supraphon Records (Czechoslovakia) plan to issue a 'complete' set of Emmy Destinn's recordings on several Lp's.

\*\*\*\*\*

Corrections to BLUE AMBEROL CYLINDER catalogue published by 'The Talking Machine Review', from James E. Nichol. In the alphabetical list of artists, in the back, look up Harry Humphrey.

Change 1650 to 1653. Change 1635 to 4635.

Who initiated the term "radio" as applied to wireless telegraphy? It was not De Forest. Who can tell me? Claude Seary, 2863 Glen Lake Rd. Victoria, B.C. V9B4A8



Why not a phonographic after-dinner speech machine? Celebrities could be represented at any number of banquets.

(From Mr. Punch's "After Dinner Stories" - 1899)

MR. DOUGAL MACNAB

Dear Ernie,

Re. your query on page 2074 concerning Dougal Macnab (note the variation in spelling), I have the following -  
Duet, MR. DOUGAL MACNAB Scotch Comedian (accomp. by piano)  
but note NO other singer present!! A duet vfor male voice & piano!  
5141 4411 11858 25 51 Bonnie Leezi Lindsay  
5147 4477 11864 26 5X We parted on the shore  
This is on Pickofall Record 35. Perhaps this was recorded 25/6 May 1909 ?.

I have note this item was also issued on Invicta, Dacapo, Bel Canto

Best wishes, Bill Dean - Myatt

\*\*\*\*\*  
WANTED WANTED  
"Tribal", "native", and "primitive" music on 78's. I am buying records from Asia, Africa, Indo-China, Indonesia, Grece, Turkey, Island peoples; also some Soviet, Oriental, Calypso, Indian, Latin Italian. Especially want guitar or plucked strings, choral, rural "fiddling", piping. Everything from Polynesian to Portuguese. Contact P. V. Conte, 89-39, 114th Street, Richmond Hill, N Y 11418  
\*\*\*\*\* U. S. A. \*\*\*\*\*  
PEACOCK PEACOCK \*\*\*\*\*

Can any reader supply details on the following English PEACOCK records? I need the usual details - catalogue number, matrix and take, title, film or show credits, composer and any other relevant details.

I require details on the following issues-

7-inch PS-200, 205, 208, 209, 211, 212, 213, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 244, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 259, 260, 262, 263, 264, 265, 266, 267, 268, 269, 272 and any higher.

10-inch BP-600, 601, 605, 606, 607, 608, 609, 610, 614, 618, 619, 620, 621, 624, 625, 626, 627, 628, 632, 637 and any higher

10-inch P-100, 101, 102, 103, 106, 107, 109, 110, 111, 112, 114, 116, 118, 121, 123, 125, 127, 128, 129, 130, 131, 132, 133, 137, 138, 140, 141, 142, 143, 144, 145, 146, 147, 148, 152, 154, 155, 156, 157, 158, 159, 160, 162, 163, 164, 166, 167, 168, 169, 170, 171, 173, 174, 175, 177, 178, 179, 180, 181, 183, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 199 and any higher. Plus any others that do not fit into the above series, leaflets, catalogues, press references, etc. Bill Dean-Myatt, 4 Heathercourt Gardens, Sutton Coldfield, West Midlands B74 2ST.

\*\*\*\*\*  
OBITUARY DR. ALISTAIR THOMSON  
Those who attended the very fine exhibition in the Royal Scottish Museum in Edinburgh in 1977, will be saddened to learn of the passing of Dr. Alistair Thomson - which we report belatedly. The exhibition was given adequate space and was a testimony to his own ability, and understanding of the subject. E.B.



A D A JONES a popular Edison artist, who died young, in 1922. (Photo loaned by Daniel Waters) She was married to Hughie Dougherty.





1988 is Olympic Games year, which reminded your editor that the English Columbia Graphophone Company, Ltd. had these bags ready printed for use during the Olympic Games of 1940, which never took place because of World War II.

#### BOOK NOTICE

From the Folk Music Society of Ireland I have received "A Short Discography of Irish Folk Music" by Nicholas Carolan. Recording of genuine Irish Folk Music in Ireland was very limited until the appearance of tape recorders after World War II, and slightly later, microgroove records, which gave rise to new smaller companies interested in music for minority groups; fed now equally well by tape cassettes that allow for economic production by "companies" interested in a genre per se rather than 'capitalism'. This latter coincides with a return to more traditional styles of music and song in Ireland.

This listing confines itself to Ep's, Lp's and Cassettes commercially available recently and currently. It is thus intended to assist people interested to discover Irish folk music of the genuine style, although it unavoidably includes some "borderline" material.

Items originally recorded on cylinders and 78 rpm discs are included only when available as modern collations. (A very comprehensive discography beginning in the 1890's is in preparation.)

Records from all over the world are listed, and addresses of companies appended. Unfortunately there is no national sound archive established by the State in Ireland yet, so preservation of material past and present is very hazardous, with the Folk Music Society of Ireland playing an important role.

From programmes heard on my own radio-set *Raidió Teilís Éireann* is an influence by the fact that it can be heard all over Ireland and western parts of Great Britain, (but in Bournemouth, for instance, reception is often marred by "interference" from European transmitters). It has its own library and authoritative producers presenting programmes of genuine folk music. One assumes that there are programmes devoted to listeners' requests as well.

But I digress. This discography is to introduce us to the "recent availability". While I do not recognise all of

today's names, I am pleased to see listing of

reissues by such as Michael Coleman, James Morrison, Elizabeth Cronin, Seamus Ennis (who I was privileged to meet many years ago), Sean Maguire, Johnny Doherty, Sara Makem as well as the Dubliners and McPeakes whose "homely" performances on our British TV and radio have done much to disseminate Irish folk music favourably. I have no price for this little book but it is available from the Folk Music Society of Ireland, 15 Henrietta Street Dublin 1, Eire.

#### BOOK NOTICE

Horst Wahl was a recording engineer for Odeon in Germany, and has produced the book "Odeon, die Geschichte einer Schallplatten Firma" of 169 A4 - size pages in German. Herr Wahl is no longer a young man, and, for instance recorded Richard Tauber in Germany. He has told me that in the mid-1930's he made a thorough search through the whole stock of matrices at Odeon to see if matrices existed by de Reszke (Fonotipia), but unfortunately in vain. At that time he retained a pressing machine for 35cm (approx 14-inches) records.

Beginning in 1904 the work of Odeon is discussed through the years, amply illustrated with pictures of the factories used, microphones, record labels, "machines", as well as artists (mainly operatic and concert singers) and numerous conductors who appeared on Odeon and its associate labels (Beka, Fonotipia, Parlophon, etc.). We see the production of a record beginning with the raw material! It is

a pity that the pictures are not as good by photostat as by full 'half-tone' printing because many illustrations are of artists infrequently portrayed. The method used keeps it within the reach of collectors.

There is a preliminary chart for dating catalogue numbers and matrices from 1906 to 1933, which will be revised and greatly extended in the new edition planned for 1989. The first draft of this was graciously included with the copy we received.

This is a very important book which ought to be more widely known, and readers would be advised to obtain the new enlarged edition when available. I have no idea of price, but readers should enquire of Herr Hansfried Sieben, Wormser Weg 11, 4000 Düsseldorf 1, Germany.

As a postscript, Herr Wahl wonders if the second firm which pressed "Kämmer und Rheinhardt's" (12.5 cm) 5-inch Berliner was situated in Leipzig (the very big town not too far from the small Waltershausen).

\*\*\*\*\*

#### RECORDING ENGINEERS' CODES

Readers have asked, over the years about the letter suffixes to Gramophone Company (group) matrix numbers. Below is an approximate list, for like all good things, there were some anomalies! a,b,c, was Fred Gaisberg; d,e,f, was Will Gaisberg; g,h,i, was William Sinkler Darby; k,l,m, was Franz Hampe; n,o,p, was Sanders; q,r,s, was Max Hampe(II); t,u,v, was Scheuplein; x,y,z, was Arthur Clarke; sm, sn, was John Daniel Smoot (who had begun with International Zonophone); am, ar, was Beckwith; aa, ab, ac was Hancox; ad, ae, af was Edmund J. Pearse; ag, ah, ai was Hugh Murtagh; aj, ak, al was George Dillnutt.

BUT within the series of matrices with e suffix there was sometimes a prefix of, let's say, Y, which could indicate that the matrix was recorded by Arthur Clarke (and not W. Gaisberg) There were similar cases in the b series. The series prefixed Ho was a separate series, which usually had a code as a suffix. It is a subject in itself!

- 5000 Lee Sims piano solo If I had you  
" " w.trumpet Caressing you  
Br.4339 (C3117/C3118)
- 5001 Scrappy Lambert tenor w.orch You were meant for me (Freed;Brown) Jly.29  
" " Broadway melody ( " )  
Br.4275 (E29343/E29344)
- 5002 Jessica Dragonette sop.w.orch Lover come back to me Aug.29  
" " The Vagabond King  
Br.4355 (E29702/E29714)
- 5003 The United States Military Academy Band High School Cadets (J.P.Sousa) Aug.29  
" Washington Post march ( " )  
Br.4005 (671/672) Recorded at West Point.
- 5004 Ignace Hilsberg piano solo a)Prelude in D Major Aug.29  
" " b)Rush Hour on Hong Kong(Chasins)  
Etude Op.2 (Scriabin)  
Br.4306 (28171/28172)
- 5005 Lew White organ solo The Holy City (Adams) Aug.29  
" " The Palms (Les Rameaux) (Fauré)  
Br.4276 (E29334/E29335) Recorded at the Lew White Organ Studios NYC.
- 5006 Lew White organ solo Deep night (Vallee;Henderson) Aug.29  
" w.vibraphone Mean to me (Turk;Ahlerlert)  
Br.4361 (E29733/E29734)
- 5007A Nick Lucas comedian w.gtr,pno & tpt (You're not asking) I'm telling you Aug.29  
" " (Rose;Lewis;Young)  
B " " w. gtr & orch. Heart o' mine (Rose;Silvers)  
A)Br.4214 (C2818) B)Br.4215 (C2832)
- 5008 Belle Baker comedienne w.orch. Underneath the Russian moon Aug.29  
" " (Kendis;Samuels;Gusman)  
My Sin (de Sylva;Brown;Henderson)  
Br.4343 (E29661/E29662)
- 5009A Dick Robertson comedian w.orch Wedding bells(are breaking up that Aug.29  
B " " old gang of mine)(Kahal;Raskin;Fain)  
Peace of mind (Dyrenforth;Gibbons)  
A)Br.4290 (E29455) B)Br4341 (E29593½)
- 5010 Cotton and Morpheus voc.duet w.gtr & vln. I get the blues when it rains Aug.29  
" " (Klauber;Stoddard)  
Wake up! Chillun,Wake up! (Trent;Robison)  
Br.4324 (E29529/E29530B)
- 5011 Hal Kemp & his orchestra The things that were made for love.ft.Aug.29  
" voc.Skinny Ennis  
That's what I call Heaven. ft  
Br.4307 (E29478/E29479) voc.Saxie Dowell
- 5012A Regent Club Orchestra Underneath the Russian moon.waltz Aug.29  
" (Kendis;Samuels;Gusman)voc.Frank Munn  
B "King" Solomon & his Miners My sin (de Sylva;Brown;Henderson)ft  
voc.Dick Robertson  
A)Br.4314 (E29566) B)Br4342 (E.29596) Colonial Club Orchestra
- 5013 Bob Haring & his orchestra Fioretta. ft. voc.Dick Robertson Aug.29  
" Dream boat. waltz.v. "  
Br.4288 (E29452/E29453)
- 5014A Ben Bernie & his Hotel Roosevelt Orchestra. Till we meet. ft. voc.S.Lambert Aug.29  
B Red Nichols and his Captivators Building a nest for Mary.ft. " "  
Br.4284(E29349) B)Br.4321 (E29508)
- 5029 Sandy MacFarlane comedian w.orch. Will you come to Bonnie Scotland  
" " where the bluebells grow?(MacFarlane)Oct.29  
My Highland Rose (MacFarlane)  
Br.4235 (27700/27701)
- 5030 Belle Baker comedienne w.orch. I'll always be in love with you(Stept)Oct.29  
" " Old fashioned lady(Silver;Sherman;Lewis)  
Br.4313 (E29554/E29555)
- 5031
- 5032A Scrappy Lambert tenor w.orch. The wedding of the painted doll Oct.29  
" " (Freed;Brown)  
B " (??) Some sweet day (Shilkret;Pollack)  
A)Br.4380 (E29939) B)No version known by Lambert,could be the  
Dick Robertson version from Br.4367 (E29812)
- 5033 Roger Wolfe Kahn & his orchestra Pretty little thing.ft.voc.Frank Munn.Oct.29  
" " Heigh-ho! Everybody,heigh-ho! ft  
Br.4374(E29840/E29841) voc.Dick Robertson
- 5034 Jesse Stafford & his orchestra All a-twitter. ft. voc Oct.29  
" " I wanna go places and do things. ft. voc.  
Br.4250 (LAE416/LAE417) File says 'Formerly Herb Wiedoft's Orch'.  
Stafford took over the band following Wiedoft's death in a car  
accident in May, 1928.
- 5035
- 5036
- 5037 The Cotton Pickers Rampart Street Blues ft.voc duet  
" Kansas City Kitty ft.  
Br.4325 (E29523½/E29525)
- 5038 Regent Club Orchestra Sleepy valley. waltz. voc.Oliver Smith. Oct.29  
" My dear.waltz (Kahn;Sanders)  
Br.4370 (E29950/E29951) voc.Eddy Thomas
- 5039 Ben Bernie & his Hotel Roosevelt Orch. Here we are. ft. voc. Oct.29  
Please let me dream in your arms.ft.voc.  
Br.4385 (E29934/E29935)
- 5040
- 5041
- 5042
- 5043
- 5044A Harry Richman comedian w.orch. Now I'm in love  
B " " Makin' Whoopee  
A)Br.4420 (E29981) B)Br.(29043)
- 5045 Ben Bernie & his Hotel Roosevelt orch. Button up your overcoat. ft.voc.Dick Robertson  
" I want to be bad. ft. voc.Zelma O'Neal  
Br.4204 (29129/29130) File card for Br.4204 is noted "not approved"  
'restricted release March 15th.'
- 5046 Hal Kemp and his orchestra My lucky star ft.voc.  
" You wouldn't fool me, would you? ft.voc  
Br.4212 (29139/29140) The file card bears the notations 'not  
approved' 'restricted release March 15th'
- 5047 Ben Bernie and his Hotel Roosevelt orc. Makin' whoopee ft. voc. Scrappy Lambert  
" I'm bringing a red red rose ft.voc "  
Br.4142 (28881/28880)



- 5015 Regent Club Orchestra Just an old love affair.waltz.voc.Oliver Smith Aug.29  
Blue waters. waltz. voc.Scrappy Lambert  
Br.4280 (E29345/E29346)
- 5016 "King" Solomon & his Miners The one in the world. ft.voc.Eddy Thomas Aug.29  
Peace of mind. ft. voc.Scrappy Lambert  
Br.4356 (E29597/E29713) Colonial Club Orchestra
- 5017 Six Jumping Jacks She's got great Ideas.ft.voc.Tom Stacks.Aug.29  
Oh! Baby what a night.ft "  
Br.4351 (E29632/E29633)
- 5018 "King" Solomon & his Miners Hello,sunshine,hello.ft.voc.Lehman Byck.Aug.29  
You're the one for me.ft.voc.Oliver Smith  
Br.4281 (E29340/E29342) Colonial Club Orchestra
- 5019 Red Nichols & his Five Pennies Chinatown, my Chinatown. ft Aug.29  
On the Alamo. ft. voc. Scrappy Lambert  
Br.4363 (E29222B/E29710)
- 5020A "King" Solomon & his Miners Sing a little love song. ft. Aug.29  
(Gottler;Mitchell;Conrad)voc.S.Lambert  
B " Hittin' the Ceiling. ft. (Gottler;  
Mitchell;Conrad)voc.Dick Robertson  
Br.4349 (E29711/E29712) Colonial Club Orchestra
- 5021 "King Solomon & his Miners That's you baby. ft. voc.Eddy Thomas.Aug.29  
(Gottler;Mitchell;Conrad)  
Walking with Susie. ft.voc. Dick Robertson  
(Gottler;Mitchell;Conrad)  
Br.4347(?E29684/?E29685) Colonial Club Orchestra  
The file for the American Brunswick states "Restricted release to 31st.May.  
Also that the sides were remade for the Germany towards the end of May -  
masters E29811/E29810. Another notation says, "Masters cancelled 5/6/29" &  
the whole only for 4347 has cancelled written across it. It is not known  
which masters were used for 5021.
- 5022 Arnold Johnson and his orchestra Big city blues. ft. voc. Scrappy Lambert.Aug.29  
Breakaway. ft. "  
Br.4348 (?E29700/?E29599) A similar story to Br.4347 -  
again a restricted release to 31st.May. German remakes E29809/E29808.  
Masters cancelled 5/6/29, and finally "cancelled" across the whole  
only - but we know B4348 exists and it was still in a 1931 Brunswick catalogue.
- 5023
- 5024 Allen McQuhae tenor w.orch. Mother Machree (Young,Olcott,Ball) Oct.29  
Frank Munn tenor w.orch. The dear little shamrock(Cherry)  
Br.4332 (E29226/E24642)
- 5025
- 5026A Lew White organ solo w.tpt & drum Sweethearts on parade (Newman;Lombardo) Oct.29  
B Eddie Dunstedter organ solo Parade of the wooden soldiers (Jessel)  
A)Br.4263 (E29249) B)Br.4293 (MP26)recorded in Minneapolis
- 5027A Lew White organ solo w.gtr & vibes. My Tonia (de Sylva;Brown;Henderson)Oct.29  
B Eddie Dunstedter organ solo That's how I feel about you (Davis;Gottler)  
A)Br.4263 (E29300) B)Br.4320(MP14) recorded in Minneapolis
- 5028A Francis Luther comedian w.Old Time Orchestra The return of Barnacle Bill,the  
sailor (Robison;Luther) Oct.29  
B " " " Peg-leg Jack(Robison;Luther)  
Br.4371 (E29952/E29953) On the original American Brunswick file  
card the title of the A side was firstly entered as "The return of  
Barnacle Bill, the sailor Part II", then altered to "Barnacle Bill,  
the sailor No.2" I do not know how Br.4371 was labelled.

- 5048 Nick Lucas vocalist w.gtr. & orch. Painting the clouds with sunshine  
" " Tip toe thru the tulips  
Br.4418 (LAE497A / LAE498A)

5049

5050

- 5051 Meyer Davis Hotel Astor orchestra Am I a passing fancy?  
Miss you  
Br.4414 (E29992 /E29991) File card gives the orchestra  
director as Joe Moss

This listing is a "research" work. I should be grateful if any reader who is  
able to fill the gaps would send details to me-50 George Drive, Drayton,  
Norwich NR8 6DT.

Footnote: For those inexpert in "discographies" the abbreviation Br.is for  
U.S.A.Brunswick. The numbers in brackets are the matrix numbers  
respectively for the two titles.The date at the end of the line  
is that of its issue in Britain.

Below : Two labels of records in the British Brunswick 5000 series



## JUNO CYLINDERS

I can add a few details about JUNO cylinders. These little cylinders are medium brown wax. Just one-inch in length, the standard outside diameter of  $2\frac{1}{4}$  inches, with a parallel internal bore of  $1\frac{7}{8}$  inches. The internal bore has been roughly turned out and the flat ends of the cylinder show signs of being machined off with a parting tool. A 'V'-shaped groove has been machined on one end, presumably to aid the operator in mounting the record the correct way round on to the phonograph. Considering the standard outside diameter and the various turning marks I feel these cylinders were made from a standard size cylinder having the taper bore turned out, then parted off to one-inch length. From a standard size cylinder, four of the Juno size cylinders could be made. These cylinders are cut to the 100 tpi, 2-minute thread. Although having a parallel bore, with a little paper packing, they will play happily on a conventional phonograph. It is difficult to estimate a recording speed, but they seem to sound best at about 150 rpm. Playing time is very short, 25 to 30 seconds.

\* \* \* \* \*

Howard Hope also wrote saying he has seen a few Juno phonographs - all in boxes. The cylinders he has seen were in red boxes - but he mentions yellow labels on their tops.

\*\*\*\*\*

## "MAGPIES"

A Dear Ernie,

A couple of years ago, or so, a reader wrote to you reporting that he had found a "magpie" record: i.e., one side acoustical recording, the other electrical.

Last month a friend brought some 78's for me to hear - and lo and behold, included was a copy of the self-same "magpie". It is Columbia 3742. The acoustic side is, "Honey, I'm in love with you" (matrix A2395) and the electrical side is "Mercenary Mary" (A2321), both from the musical comedy of that name.

The sound-quality is so strikingly different. One wonders why Columbia would issue such an extraordinary combination.

However, I've found one or two "magpies" of my own. The first is STERNO 266. The electrical side is "The cuckoo waltz", and played through my big "Mission 770" loudspeakers it sounds good - rich, full and with plenty of bass. But the other side (acoustic) is something else. It is Blaaw's "The clock is playing". I know that the orchestration is a bit thin, mimbling, drizzly, dreary. You'll probably gather I do not like it! The two matrix numbers are 5247 for the waltzing cuckoo, and 17240+12 for the dismal clock.

Now, I have a good musical memory; and I have a feeling that I have heard the latter before somewhere. Could it have been on an ACO record that I no longer have? Perhaps the matrix might give someone a clue.

My next "magpie" is PARLOPHONE E5078, the famous Parlophone Laughing Record. I have two copies, and they are different. The "laughing" side (matrix 30590) is the same on both copies, but the reverse differs. One copy has Ken Alford's "The Middy" (matrix 37071) and is acoustic, whereas on the other there is an electric recording of "Washington Post" (matrix 37638), played by Massed Military Bands, and "The Middy" is played by the Parlophone Orchestra. I take it that this was an effort to update the record, as the Laughing Record ("That Kruschen Feeling") was popular. When and where was it recorded?

I have one ARTIPHON record. Each side seems to have its own catalogue number as well as a matrix number. Side one is numbered 2687 (matrix E21627), and is Padilla's "Ça - c'est Paris", and side two is 2726, (matrix A24-6-27), "Chinese Moon". (Editor comments: It looks like a date rather than matrix!!) Both sides are allegedly played by a Jazz Sinfonie Orchester. The question is, "Is this an acoustic or electrical recording? Several of us have listened to it several times, and are still undecided. Stamped into the shellac is "Copyright 1927" which

## JOHN S. DALES

Those Juno cylinders that I have heard are-

Male vocal (unidentified)	Our threepenny hop
"	I chased him
"	He was a giddy old man
"	Liza Johnson
piccolo solo (unidentified)	Piccolo polka
"	Has anybody seen our cat?

The same man sings the unaccompanied four vocal records - he has a London accent and sounds very unprofessional. He is aware of the short duration of the record and anxiously speeds up to complete the song.

Although these Juno cylinders are "inferior" they come wrapped in cotton and packed in sturdy little square boxes covered in dark red paper, having a circular black and white lid label. More than likely the Juno phonograph was suitable for children. A crude machine it was but no doubt gave many an Edwardian child hours of amusement, hopefully introducing them to something better - like an Edison!

\* \* \* \* \*

\* should be conclusive - but it isn't. It sounds terrible. Has anyone any light to shed? (Editor = Numerous early 'electric' records issued by smaller companies were recorded in varying degrees of 'poorness', that was an insult to those who purchased them.)

## SOME FAVOURITE LABELS

JOHN DAVIES

In issue 72 of the TMR, Geoff Percival referred to the labels of Duophone, the purple and black, both of which I have seen. There is another, the 'avacado' green, black and gold. I have two Duophones like this, a ten-inch and a twelve-inch. Both depict that curious double-headed sound box. The ten-inch disc has also a smaller extra label, stuck half on the main one and half in the margin. It is about one inch in diameter and has an attractive bright gold edge surround in which are embossed the words, "Duophone Gold Seal Record". In the centre is a small well-printed photograph of someone. Could it be that of the singer, on both discs, Ifor Thomas, tenor? Or is it a portrait of Verdi, Puccini or Leoncavallo, whose works are performed on the records? Of one thing I am pretty certain is that these two Duophones were manufactured by the Vocalion company in the early nineteen-twenties. I base my assumptions upon great similarities in label typefaces, layout and pressing style, with "Made in England" appearing in the margins, exactly as it does on acoustic Vocalions.

Another grand and colourful label was that of the "Clarion" company. The disc label was a splendid adaptation of the cylinder box design, missing the slim-line damsel plucking a rather strange harp. Printed in red, yellow, blue and gold with the title, etc. in black, it has on its right side, a stout lady sitting, pondering the golden setting sun 'flooding the world with melody'. Simply scrumptuous.

Some of the old children's records carried some luscious labels, reminding one now of younger days "Comic Outs", "The Beano" and "The Dandy". Labels like J. E. Hough's "The Fairy", in bright purple, with its daisy chains and fairies slipping on banana skins! And how about those black and orange "Pigmy" records with their teenage harlequin conducting her gramophone with a dandelion.

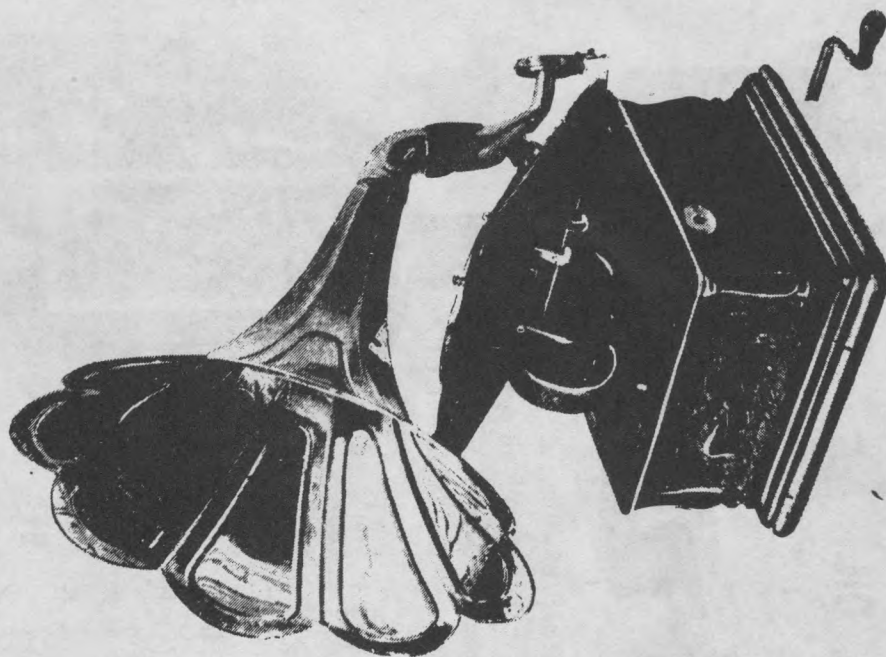
I have four album sets of three records each of "Little Tots Nursery Tunes", with Arthur Hall, Vernon Dalhart and a superbly smooth voiced contralto named Jane Bartlett.

"Pigmy" No. 9, presents "Last night on the back porch", with Uncle George - for the more advanced nursery of course! The green gnomes on "Kiddyphone" labels were gleefully miming & listening to "Eat more fruit" on a seven-sided machine. Perhaps the most colourful nursery label was "Little Tot's" with a tall-hatted good fairy flying high over the clouds on the back of a great white goose.



# INTRODUCTION TO FOURTH EDITION OF OUR MACHINE CATALOGUE.

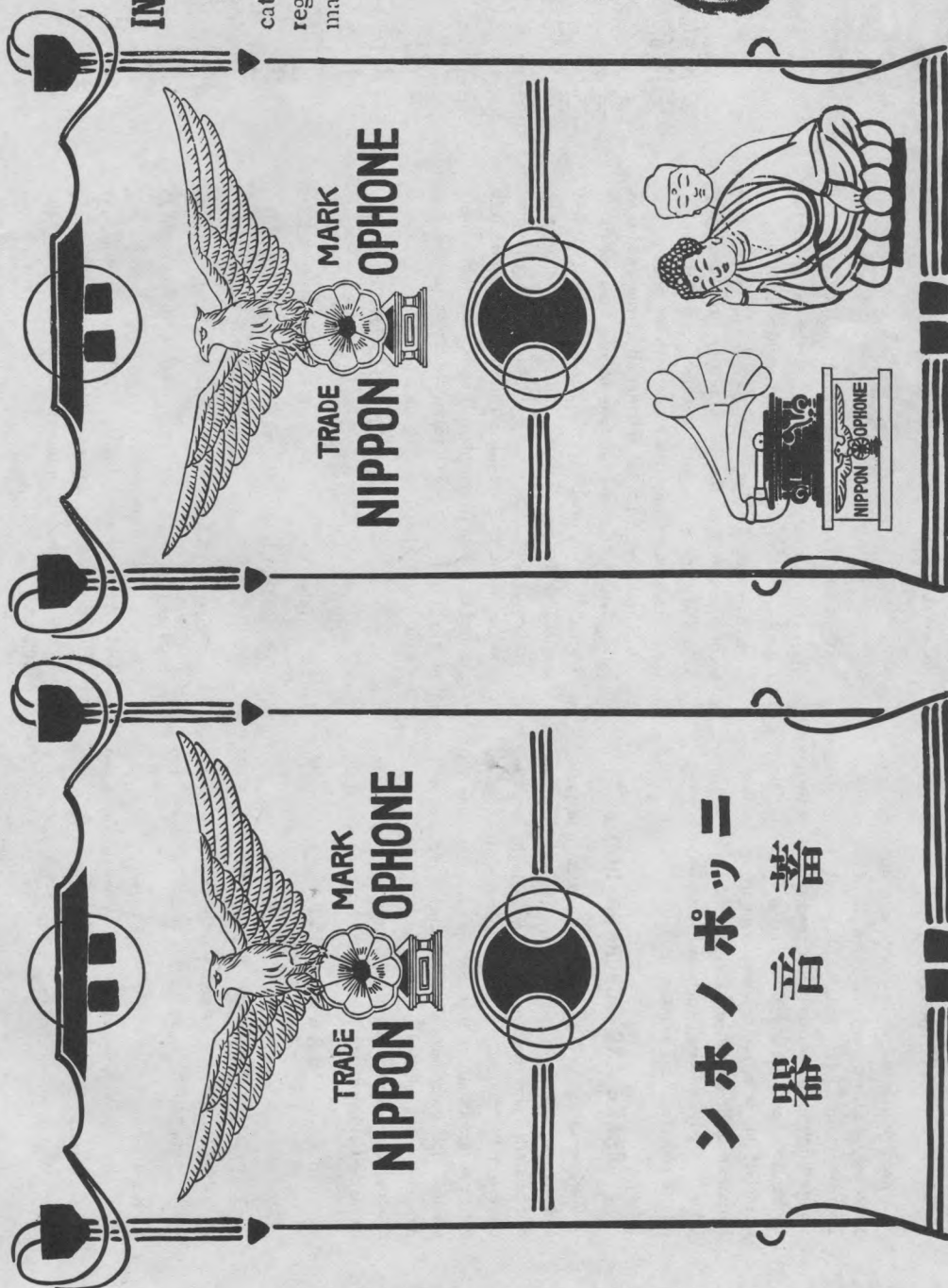
In publishing this, the fourth edition of our machine catalogue, we think it in order to say a few words in regard to the improvements which have been made in the manufacture of our machines.



## MOTORS:

The above illustration shows a view of our style  
A motor which is of our own patent and one of

2209



## HEAD OFFICE:

1 Chome, Ginza, 11, TOKYO.  
Telephone Kyobashi 257 & 258 (L.D.)

NIPPONOPHONE COMPANY, LTD.

(CAPITAL yen 1,000,000.00)



the simplest motors ever placed on the market, having every part exposed and in full view, so that same may be oiled or cleaned without the aid of a mechanic.

All parts are manufactured from the best steel and turned out to gauge by the latest, most up-to-date, automatic machinery, so that each and every part is interchangeable from one motor to another, thus guaranteeing the uniformity of power and speed maintained by each and all of the motors which we manufacture.

#### TURN TABLE:

Instead of the old style heavy cast iron turn table previously used, we have placed on all of our machines improved turn tables made of the best sheet steel, stamped by accurate dies under pressure in a 10 ton hydraulic press. This not only gives a much lighter turntable, thus assuring the smooth running of the motor, but also guarantees each and every turn table from "wobbling" when revolving, such as is the case with nearly all the old style cast iron turn tables.

#### BRAKE AND GOVERNOR ROD:

We have also placed a new patented design of brake and governor rod on our machines; by which the machine can be started and speed regulated by a single lever on the top of the cabinet. This lever passes under a guide which is graduated so that any speed desired may be attained for each record, or in other words, 4 or 5 different speeds can be attained for each of 4 or 5 records, and by noting the number on the scale same speed can be reached at any time when playing the same record.

#### BRANCHES:

##### TOKYO.

ASAKUSA-KU: Namiki-cho, 8, Tel. (Shitaya) 5,122  
NISHIOBASHI-KU: (Ningyocho-dori)

Shin-Izumi-cho, 1. Tel. (Naniwa) 406

KANDA-KU: 1 Chome, Nishiki-cho, 12.

(Ogawamachi-dori) Tel. (Honkyoku) 4,066

SHITAYA-KU: (Ikenohata Nakacho-dori) Ueno

Motokuromon-cho, 12. Tel. (Shitaya) 4,034

#### SOUND BOXES.

We are pleased to present to the public our new Sound-Boxes. They are detachable on all Machines except No. 20.

One of these Sound Boxes is arranged with mica diaphragm for Songs, Violin Solo's, etc, and another with special alloy diaphragm, of larger diameter, which is more suitable for Band Pieces, thus making it possible for a person to have one or two Sound Boxes for each Machine, if desired.

#### HORNS:

While the hornless machine has largely taken the place of the trumpet instruments, at the same time the latter has still a great many friends, and accordingly, we have improved our horns by reinforcing the petals to such an extent that the horns proper are practically solid and there is no possible chance for a chattering of the seems as was formerly the case with the plain petals.

In closing we wish to add that all of the wood used throughout in the manufacture of our instruments is thoroughly kiln dried by the latest and most perfect mechanical drying apparatus, and we use nothing but the best. As this is thoroughly kiln dried, 3 months previous to the time we place it in the cabinets, we feel satisfied that our instruments will now stand the ravages of any of the trying climatic conditions of the Far Eastern Countries.

#### NIPPONOPHONE Co., Ltd.

SHIBUYA-KU: (Sakunacho-dori) Sakurada Hongochō, 10. Tel. (Shimbashi) 3,349

OSAKA: 4 Chome, Minami Kyujoji-machi Higashi-ku. Tel. (Minami) 2,332 & 1,914 (L. D.)

TEMMA: 1 Chome, Tenjinbashi-suji, Kitaku.

SENDAI: Omachi. Tel. (Higashi) 3,275

" Shintenna-cho. Tel. 203

TAIWAN: 2 Chome, Budaigai, Taihoku, 63. Tel. 931

CHOSHEN: SEOUL, 5 Chome, Hon-cho. Tel. 1,283

200 Agencies in principal cities throughout the Empire.

## NIPPONOPHONE

### OIL.

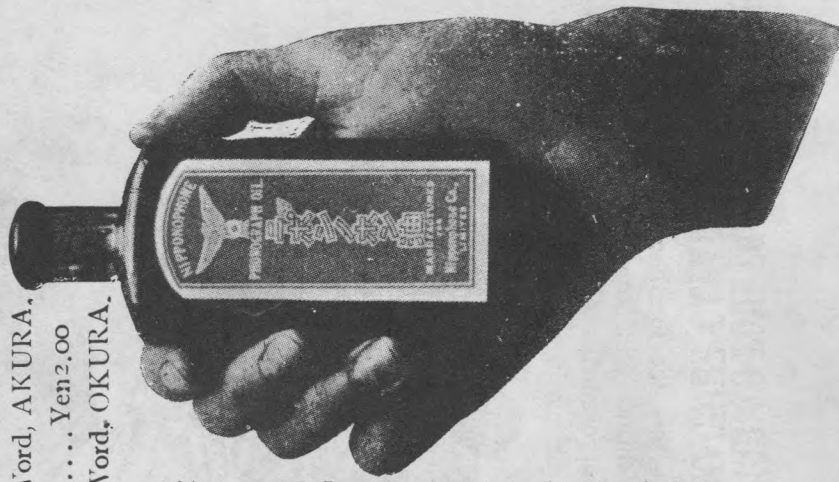


Price per bottle.... Sen 20

Code Word, AKURA.

Price per dozen.... Yen 2.00

Code Word, OKURA.



破荷銃蓄 損造砲蓄 二ツ 價 壹 金 貳 拾 圓 (電信略號) ア ク ラ  
ノ等器、 憂際ニ對スル最良機油、 自轉車、 時計、  
ナハ美麗ナルボ一ル箱ニ藏メアル故  
體裁優美ナリ



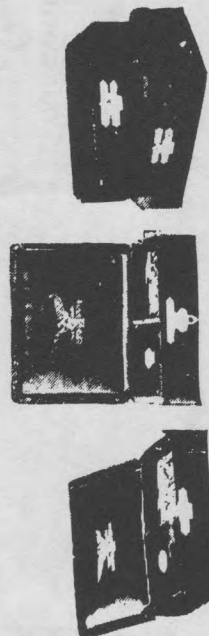
# NIPPONOPHONE NEEDLE BOXES.

To fill a long felt  
want, we have  
placed on the  
Market the  
Nipponophone  
Needle Boxes, as  
illustrated here.



Price Sen  
50 each.

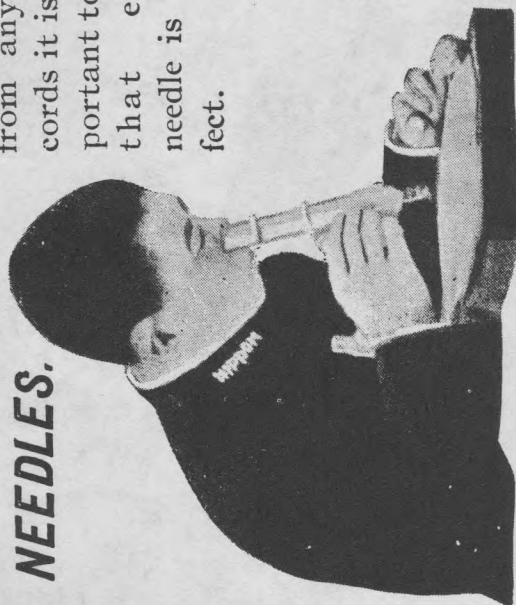
Codeword (plush) .....HIRO.  
" (morocco) .....KARO.



長時ノ缺乏ヲ補ハシタ  
メニツポノホシ針箱ヲ江  
湖ニ紹介ス該針箱ハ赤  
色天鵝絨又ハ皮張トナ  
ス其内部ヲ絹又ハ天鵝  
絨張トナス内部ノ構造  
ハ一部ニ部ニ區別シ其  
五部ハ未使用針凡ソ其  
他ノ一部ハ使用済針此  
ヲ保ツベキ所トナス  
針箱之ヲ閉ヅルニ銀  
色ノ小鍵ヲ用ヒ其意匠  
ニ少ノ考案ヲ費セリ  
代價 壹個 金五拾錢也  
(電信略號 天鵝絨張 ヒロ)  
(同 革 張 カロ)

# INSPECTING NIPPONOPHONE NEEDLES.

For obtaining the  
best results  
from any re-  
cords it is im-  
portant to see  
that each  
needle is per-  
fect.



Price 100 Needles 10 Sen.....HAIRI.  
" 300 " 30 ".....SANRI.  
" 1,500 " 1,50 ".....MAIRI.  
All packed in tin boxes.

Codeword:

ニツポノホシ  
針先ノ精選  
善音ニ至大ノ影響アリ  
ヲ和シ且其使用期ヲ久シカ  
ラシムルガ故ニ弊商會ハ是  
等一々顯微鏡ヲ検査ナシ最  
大注意ヲ拂ヘリ  
日本蓄音器商會針先  
百本一袋 (電話略號ハイリ)  
金拾錢  
三百本一函 (電信略號サンリ)  
金參拾錢  
千五百本一函 (電信略號マイリ)  
金壹圓五拾錢

# NIPPONOPHONE RECORDS.

Are made from original masters recorded in our own  
Laboratory at Tokyo and cover a selected list of over  
1000 of the best Japanese songs, stories and musical  
pieces.

Many of these numbers have become popular among  
the Foreign residents—especially those who have taken  
up the study of the national music and songs of Japan.

We have listed most of the living masters, such as:—

Ogumi }  
Nambu } for Gidayu.  
Rosho }  
Ijuro—Nagauta.  
Naramaru—for Naniwa bushi.  
Chikufu—for Biwa.  
etc., etc., etc.

In addition to the foregoing we have had recorded at  
New York—about 250 pieces—representing popular  
European music, songs etc. which we are placing on the  
market as the

"AMERICAN" RECORD at Yen 1.25 each.  
These records appear on a separate list numbered from  
5,100 upward.

# PRICE OF ENGLISH AND JAPANESE RECORDS.

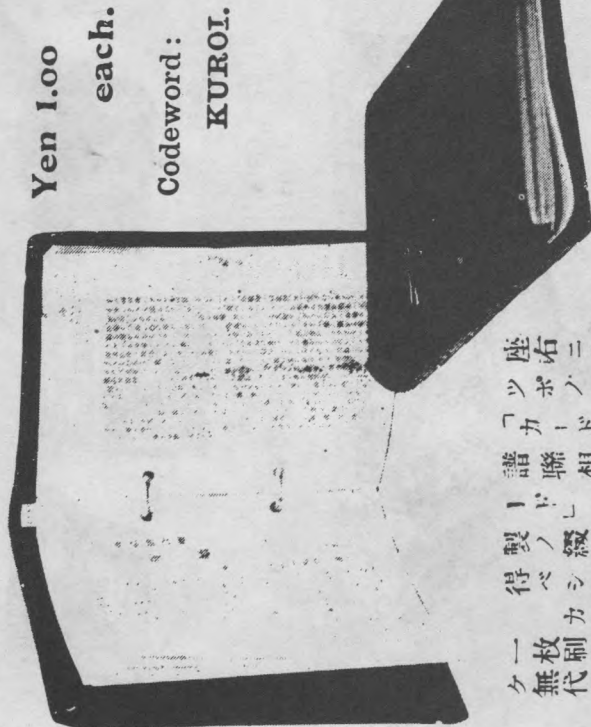
Red Label... .. 1.50  
Black Label... .. 1.25  
(Foreign selections included.)  
Blue Label... .. 1.00

( 39 )

## CARD WITH WORDING OF SONG.

The Photograph is no longer a toy, but an important factor in education. For some time past there has been a demand for the full (wording of songs) by those who wished to memorize same.

Loose leaf folders for above. Cards made of selected seal leather.



**Yen 1.00**  
**each.**

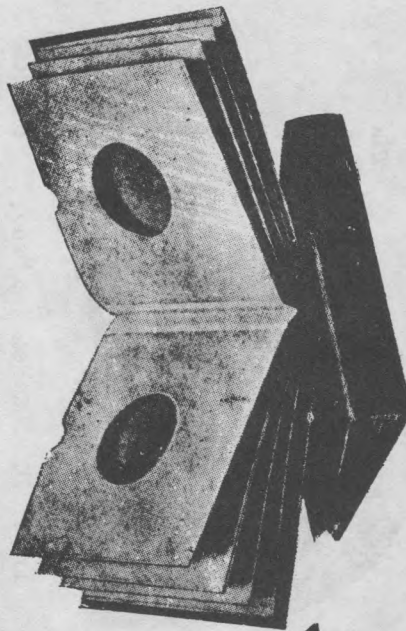
**Codeword:**  
**KUROI.**

( 38 )

## NIPPONOPHONE RECORD ALBUM.

With the advent of the Nipponola Grand Cabinets, there was an immediate call for a record album, and we have placed on the market an album which will hold twelve 10" records in a more compact form than any record holder now for sale. The price of these record albums being much lower than the carrying cases, they are very popular.

**Price Yen 1.20 each.**  
**Codeword: AHRU.**



**各 定 價 金 八 拾 錢**  
**拾 枚 宛 壹 組 入**  
**(電信略號 コミ)**

( 37 )

商會ハ茲ニ「ニッポノラ」函ニ對シ又ハ完全ノ見本音譜ヲ保管スルニ當リ整然之ヲ容ル、ニ足ルベキ音譜人物ヲ案出セリ  
該人物ハ圖ニ示ス如ク其一端ニアル鑲ヲ以テ人物ヲ引出シ其内部ノ紙片ニ記載シアル字號ニヨリ其紙片ヲ曳クトキハ其紙片ト共ニ忽チ所要音譜ヲ取出シ得ベク且其紙片ハ引出シタルマ、音譜演奏ヲ了スベシ然ルトキハ音譜演奏ノ後容易ニ其收容位地ヲ知ルニ便ナルハ勿論從來陷リ易キ音譜亂雜保存ノ弊ヲ矯正スルコトヲ得ベシ

ニッポノラ器械ノ出現ト共ニ更ニ音譜帳ノ需要ヲ滿タサントメ爰ニ拾吋音譜拾貳枚ヲ容ルベキ音譜帳ヲ市場ニ提供ス該品ハ從來世上ニ流布セルモノニ比シ數等優良ナルモノニシテ而モ其代價ハ遙ニ普通音譜人物ノ下位ニアルガタメ益々好評ヲ博シツ、アリ  
**代 價**  
**壹個 金壹圓貳拾錢也**  
**(電信略號 アル)**

## カード文句集綴本

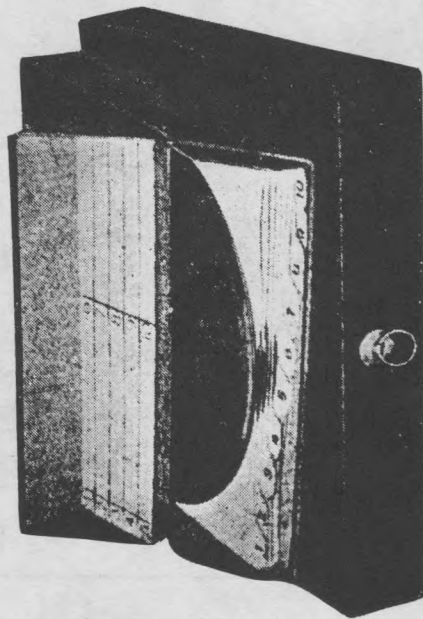
著音器ハ玩弄品ニ非ラズシテ教育上社交上必要ナル樂器ナリ偶々慰安ノ要具トナリ名人ノ一曲ヲ聽キ其微妙ナル節廻シヲ練習スルニ文句集ノ不備ヲ嘆スルコト茲ニ數年愈々完全ナル文句集ヲ編纂シタリ之レヲ一般顧客ノ座右ニ供セバ宛然良師ヲ仰グガ如シ「ニッポノホン」音譜ニハ曲種毎ニ文句集ヲ「カード」トナシ無料顧客ニ進呈シ一ハ音譜聯想ノ増進ニ貢獻セン「ナ期ス」カ「カード」ハ「ルイブリーフ」式ナレバ黒皮製ノ綴本ニ依リテ優美ナル文句集タルヲ得ベシ  
**(電信略號 クロイ)**

カード集綴本 定價 金壹圓  
一枚刷文句集ハ音譜御買求ノ方ニ其分丈ケ無代進呈ス



# Nipponophone Record Files.

Price each (to hold 10 records)  
Yen 0.80



**F**OR properly filing and indexing records either in connection with our Nipponola cabinets or for a large institution where a complete set of sample records are kept, we have devised the Nipponophone Record File. The illustration shows the convenience of this filing system. To use these files, pull out file itself, throw back lid (label index shows contents) pull out the index (with it comes the record). While playing record leave index out (indicating exact filing location). No more searching for the proper place and the consequent temptation to stack records promiscuously.

**Codeword: KOMI.**

角形音譜人物ハ内部ハ木製外部ハ黒色「ズック」張リニテ音譜廿枚「カバー」入ッノ儘自由ニ格納シ携帯上保存上尤モ便利ナリ  
丸形音譜人物ハ堅牢ナル「ボール」製ニテ内部ヲ作り内側ニハ白色ノ羅紗ヲ張リ音譜ハ各壹枚毎ニ羅紗張リノ隔壁ノ中ニ格納スル装置ニシテ音譜破損ノ憂ナキ構造ナリ外部ハ明珍塗護謄引布ニテ製作シ上部ニ把手ヲ付シアリ携帯上便利ナリ

角形廿枚人物	壹個	金壹圓八拾錢	(電信略號	ヨチ)
丸形一打人物 (並製)	壹個	金壹圓五拾錢	(同	マチ)
丸形一打人物 (特製)	壹個	金壹圓八拾錢	(同	トチ)
丸形二打人物 (並製)	壹個	金貳圓	(同	ニチ)
丸形二打人物 (特製)	壹個	金貳圓五拾錢	(同	サチ)

# NIPPONOPHONE RECORD CASES.



ニツポノホン音譜人物

## RECORD CARRYING CASES

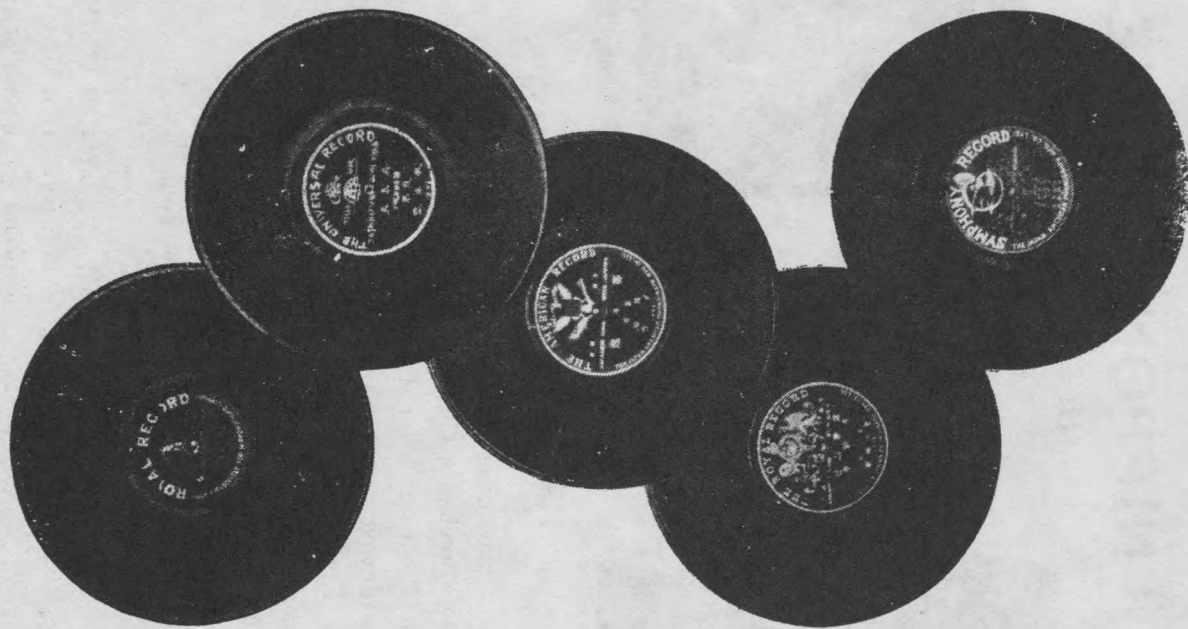
Square cases for Records made durable and convenient for carrying. The inside of the case is made of wood and outside covered with black canvas. 20 Records with covers may be put in the one case.

Round cases for Records are made of strong paper, covered with white woolen cloth inside. Each Record is divided by a partition, so constructed as to protect each record. Outside of "Myochin" painting on gummed cloth. Handle on top for carrying.

Codeword:

Square Case for 20 records	.....	¥ 1.80	YOCHI.
Round	" 12 "	Ordinary	1.50 MACHI.
"	" 12 "	Special	1.80 TOCHI.
"	" 24 "	Ordinary	2.00 NACHI.
"	" 24 "	Special	2.50 SACHI.

( 30 )



For softness of tone—perfect reproduction and durability, use the Nipponophone records. Send for special record catalogue.

( 31 )

音譜ハ弊社専屬ノ試験場ニテ各大家自身吹込マレタルモノニシテ發音ノ明晰

ト音譜盤ノ堅牢ナルハ一大特色ナルノミナラズ何レモ日本一流ノ技藝家ヲ網

羅シ本邦聲樂、器樂、落語、聲色等ノ内最モ優秀靈妙ナルモノ無慮一千有餘

種ヲ選抜セリサレバ日本音樂ニ趣味アル在留外人ニ至ル迄モ賞讃愛好セラル

ルニ至レリ

尙又米國紐育ニ於テ歐米知名ノ音樂約二百五十種ヲ吹込マセ一枚僅ニ金壹圓

廿五錢ノ廉價ヲ以テ販賣ス

●音譜目錄ハ別冊ニ調製シアレバ御請求ヲ乞フ

( 33 )

定價表				
商標	名	稱	十吋片面盤	
牛 球 印	ユニバーサル	青紙	一、〇〇	
鷺 印	アメリカン	黒紙	一、二五	
獅 子 印	ロイヤル	黒紙	一、二五	
赤 鷺 印	ロイヤル	赤紙	一、五〇	
天 使 印	シンホニー	赤紙	一、五〇	



# "NIPPONOPHONE" Machine and Horn Case.



For all Sizes of Machines.

The inside of the case is made of wood, and the outside, of black canvas, with bright metal parts.

The Horn Case is also covered with strong black canvas, perfectly made the same shape as the horn. Durable, and convenient for carrying.

For No. 25 Machines I set....¥ 6.50 KOKAI.  
" " 35 " I set....¥ 8.00 KOSAN.  
" " 50 " I set....¥ 10.00 KOSHI.  
" Nipponola.....¥ 4.50 KOGO.

(For EUFON see page 18)

- 器械人物ノ内部ハ堅牢ナル木製外部ハ黒色「ズック」ニテ製作シ美麗ナル金具ヲ有ス
- 「ラツバ」人物ハ堅固ナル黒色「ズック」張リニテ「ラツバ」原形ノ通り尤モ完全ニ製作シ保存上携帶上尤モ便利ナリ

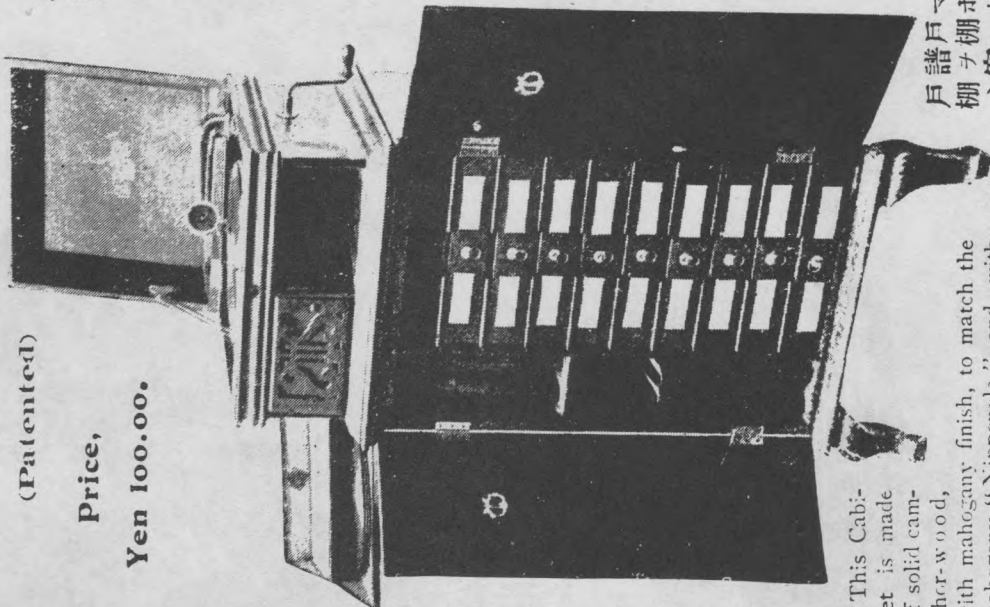
第二十五號器械用	壹組	金六圓五拾錢	(電信略號	コカイ)
第三十五號器械用	壹組	金八圓	(同	コサン)
第五十號器械用	壹組	金拾圓	(同	コシ)
ニツボノラ器械用	壹個	金四圓五拾錢	(同	コジ)

(ユーホン器械人物ハ十八頁参照)

# "Nipponola," with Mahogany Grand Cabinet.

(Patented)

Price,  
Yen 100.00.



This Cabinet is made of solid camphor-wood, with mahogany finish, to match the mahogany "Nipponola," and, with machine, stands 40 inch high. It is fitted inside with shelves suitable for Nipponophone Record File having a capacity of 120 records.

Cabinet, only, Yen 35.00.

Codeword—NOBAGO.

特許賣

ニツボノラ

大マホガニ  
形音譜戸棚仕  
附上

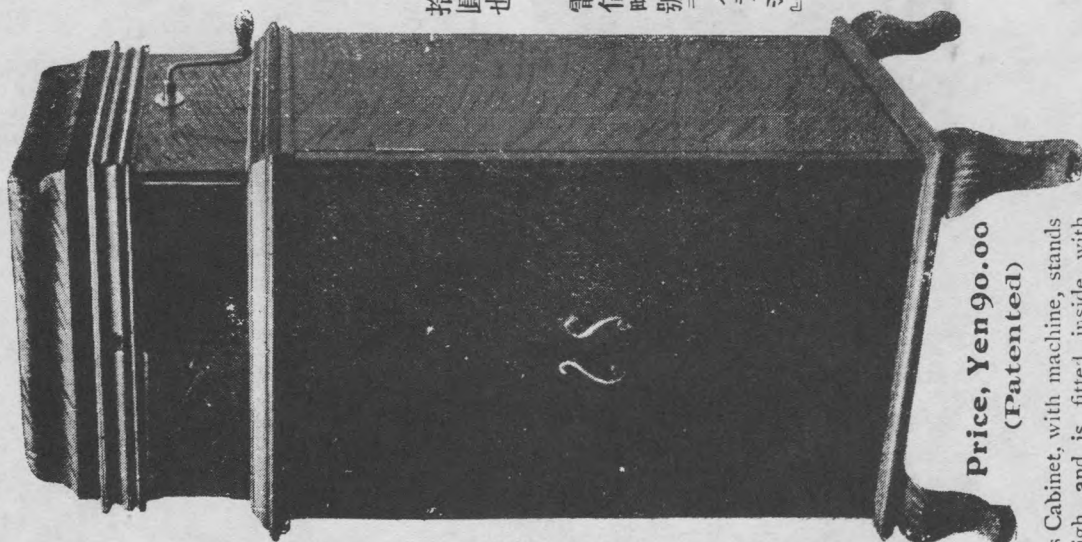
金壹百圓也

分機共高サ三寸五  
戸棚ハガニ一機ハ三寸  
戸棚ヲ容ルニ足ル音  
ノミ、二十枚ノ音

金三十五圓也

電信略號  
コカイ

“NIPPONOLA,” WITH OAK GRAND CABINET.



大形ニオーク音譜戸棚附

金九拾圓也

Price, Yen 90.00  
(Patented)

This Cabinet, with machine, stands 40" high, and is fitted inside with shelves suitable for Nipponophone Record File having a capacity of 120 records. It is made of beautifully finished quartered oak to match the machine.

Cabinet, only, Yen 30.00 Codeword—NORASHI.

特許賣

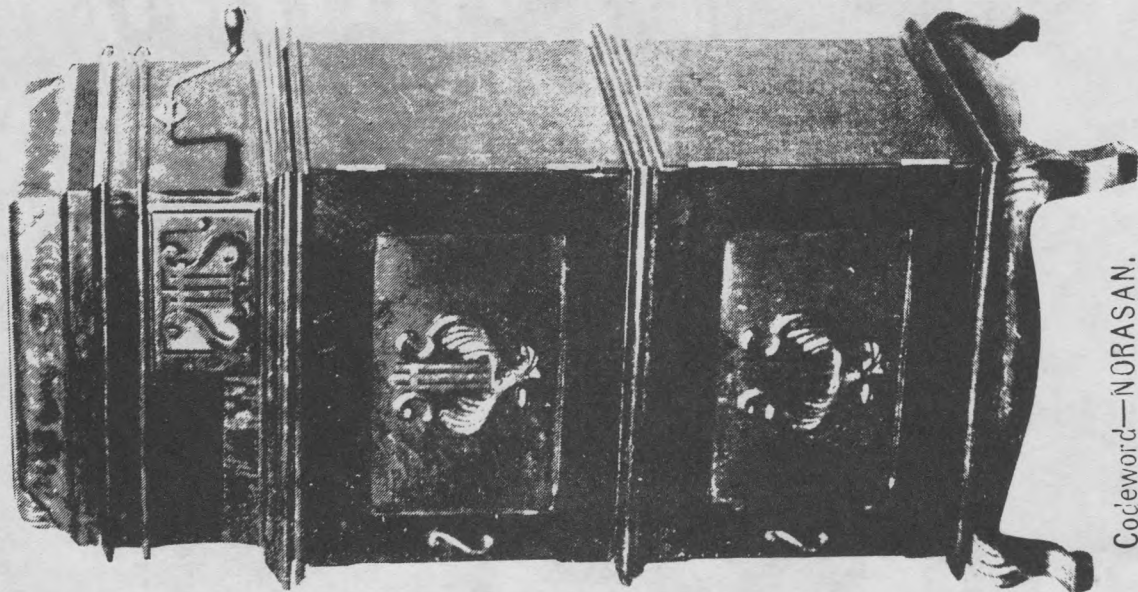
ニツポノラ

機械共、高サ三尺三寸五分、戸棚ハ百二十枚ノ音譜ヲ容ル、ニ足ル、機械戸棚同色ニシテ仕上美麗ナリ戸棚ノミニ金三拾圓也 電信略號ニノラシ

“Nipponola” with Grand Cabinet

No. 3.

Price: Yen 90.00



ニツポノラ 臺付 第三號 金九拾圓 電信略號 『ノラサン』

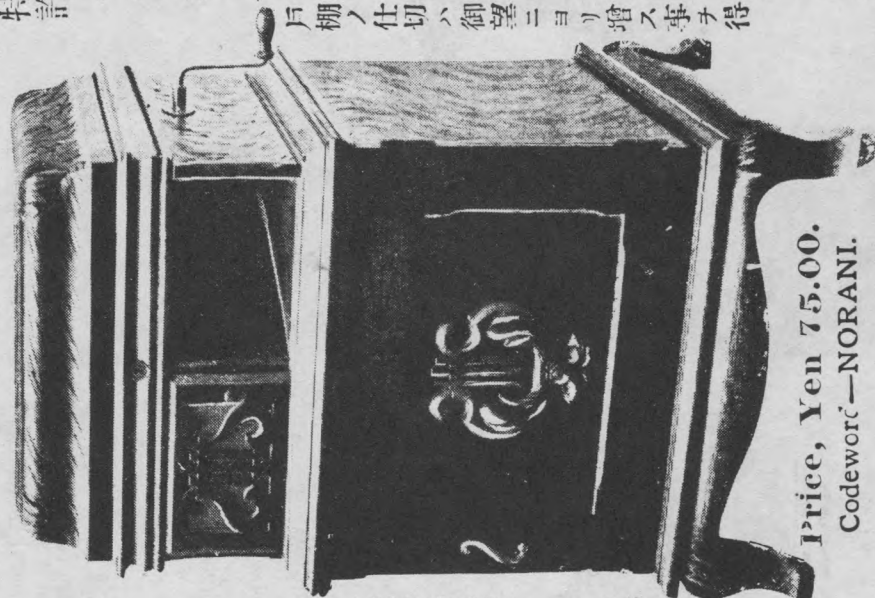
Codeword—NORASAN.



# "NIPPONOLA," WITH BABY GRAND CABINET

(An extra section can be added, if necessary)

特許賣



電信略號「ノラニ」

Price, Yen 75.00.

Codeword—NORANI.

ニツポノラ小形音譜戸棚附正價金七拾五圓也

戸棚ノ仕切ハ御望ニヨリ増ス事ヲ得

「オーク」ノ良材  
ヲ以テシ製作亦  
精巧ヲ極メタル  
ガ故ニ「ニツポ  
ノラ」ト双ビテ  
遜色ナキハ勿論  
兩者ヲ備フルト  
キハ誠ニ完全ナ  
ル美術的家具ト  
シテ室内ニ光彩  
ヲ放ツモノト云  
フベシ

# NIPPONOLA WITH STAND No. 1.

Price . . (Machine with Stand) . . Yen 65.00.

Codeword—NORAICHI.



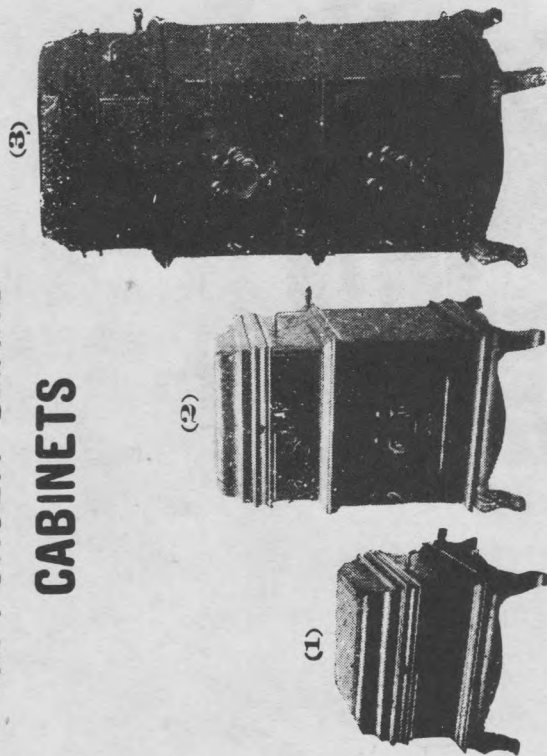
ニツポノラ 臺付 第二號

金六拾五圓

電信略號「ノライチ」

前圖ニ示ストコロノモノハ  
「ニツポノラ」用新案組合セ音  
譜戸棚ニシテ特ニ和洋兼用ノ  
目的ヲ以テ製出セラレタリ因  
テ和風住宅ニハ寫眞一號ノ如  
ク最下部ノミヲ用ヒ又ハ二號  
ノ如ク中下部ヲ併用シ洋風  
住宅ニハ寫眞三號ノ如ク上部  
由下部悉ク之ヲ使用スル等  
各自隨意ニ組合セテ増減スル  
コトヲ得 又各部孰レモ音譜  
百枚ヲ容ル、ニ足リ品質ハ

# NIPPONOLA GRAND CABINETS



The above illustration shows our new combination record cabinet for Nipponola machines. These cabinets are made specially to suit both the home and foreign trade. Accordingly, they are manufactured in sectional form, so that base only may be used as 1 in photograph, and base and one section of record filing cabinet as per 2 in photograph, or base and two sections as per 3 in photograph, suitable for foreign style dwelling. Each section of cabinet will hold 100 records. These cabinets are made of the best seasoned and selected quartered oak, finished to match Nipponola cabinets. When attached they make a very complete and artistic piece of furniture. Price of these cabinets will be given in following pages.



NIPPONOLA  
(Opened)

「ニツポノラ」ヲ開キタル圖 (承前)

反響室ハ精選セル良材ヲ以テ最良ナル「ビヤノ」ノ音響盤ト同一ナル割合ニ考案セラレ尙「ヴアイオリン」製作ニ於ケルガ如キ周到緻密ナル注意ヲ以テ製造セラレタレバ著音器ト稱スルヨリモ寧ロ完全ナル樂器ト曰フベキモノナリ

電信略號「ニツポノラ」

函 美麗堅牢ナル「オーク」材又樟樹ヲ用キ裝飾附蓋、扉及舶來錠前ヲ有ス一ハ雜音塵埃ヲ防ギ他ハ音聲ノ調整ニ便ニスル完全ナル樂器ナリ樟樹製ハマホガニト仕上ニシテ金及銅鍍金ニテ五圓高ナリ

機械 最新「サイレント」復式原動機ハ腕中ニアリテ塵ヲ被ラス一回巻キテ能ク五枚ノ十吋音譜ノ演奏ニ足ル又内部ノ開閉自在ニシテ注油又ハ掃除ニ便ナリ

震動盤 專賣特許「コンセルト」用「アルミニウム」式ニシテ使用ノ震動膜ハ鋭敏ノ「アルミニウム」板ヲ強力ノ「ロール」ニ掛ケ一時ノ萬分ヲ爭フ一定ノ厚サニ強壓シタルモノニテ破損ノ憂ナシ又雲母製モアリ御好ニ應ズ

回轉盤 機械ヨリ自由ニ取外シ得ル裝置ニシテ携帶上尤モ便ナリ

(次葉ニ續ク)

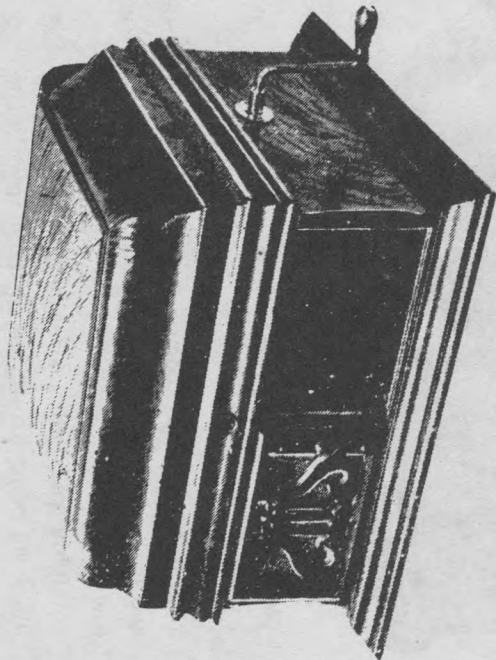
特許賣 二ツポノラ (無喇叭機械) 金六拾圓也



( 19 )

# “NIPPONOLA”

(Patented)



Price, Yen 60.00.

This is one of the sweetest-toned, as well as most artistic, instruments on the market. It can be supplied with either solid quartered oak, or camphor-wood (mahogany finish) (cabinets (Yen 5.00 extra for the latter). All visible metal parts on the Oak Cabinets are heavily nickelled, and on the mahogany cabinets they are plated with Gold and Copper, highly polished. The Cabinet is fitted with a Yale lock, and equipped with a cover and sliding door to modify the tone. This machine is equipped with our strongest Motor, having extra-heavy springs encased in dust-proof, oil-tight cups.

The Resonance-Chamber is designed in exact proportion to the Sounding board of the best pianos. The Sound-box is detachable, and can be supplied with either mica or special alloy diaphragms. The Tone-Arm can be easily removed.

Code Word—NORA.

( 18 )



ユ一ホン人物  
上製 並製 金四圓 金參圓 暗號「コホン」  
同 「コヨイ」

Carrying Case for Eufon Machine } Code KOFON.  
Regular Yen 3.00 each... }  
Carrying Case for Eufon Machine } Code KOYOI.  
Extra Special Yen 4.00 each }

( 17 )

特許賣 ユ一ホン (無喇叭機械) 正價 金參拾圓也

本機ノ特色 本機ハ長サ一尺幅九寸二分高サ五寸ニ過ギズ且回轉盤、腕、震動盤ハ自由ニ取外シ函中ニ收ムル事ヲ得レバ携帶ニ便ナル事此圖ニ示スカ

如ク溫泉、海水浴等旅行用ニ適スルハ勿論輸出同ニモ好シ

喇叭ナシ機械トシテ空前ノ廉價也

函 用材「オーク」ニシテ十分ニ乾燥セリ

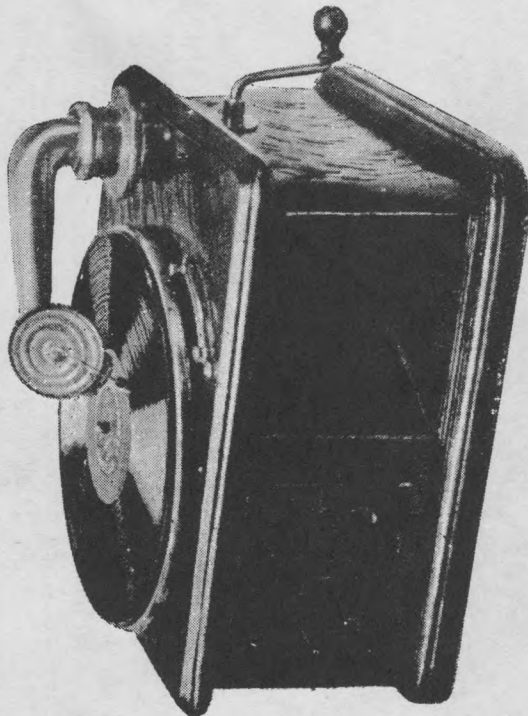
機械 複式螺旋ハ腕中ニアリテ座ヲ被ラズ且油ノ溢出ヲ防グ一度巻キテ五枚ノ音譜演奏ニ足ル、反響室ノ構造ハ「ニッポノラ」ト同一ニ入念ニ製作セリ

電信略號 「ユ一ホン」

( 16 )

# “EUFON”

(Patented)



**Price, Yen 30.00.**

This is the most compact instrument on the market, and is the first Hornless Machine ever offered at such a low price.

Highly polished quarter-sawed golden oak Cabinet, the wood being kiln-dried to stand any climate.

This machine is equipped with a double-spring Motor, with springs enclosed in dust-proof, oil-tight cups, capable of playing **five records** with one winding.

The same care is given to the manufacture of the Resonance Chamber as in the large “Nipponola.”

**Codeword—EUFON.**

( 15 )

喇叭 朝顔花形、九寸 具鍍金ニツケル鍍金、緑ハ二重張ナリ  
機械 特製原動機ニシテ複式螺旋ハ腕中ニアリテ塵ヲ被ラズ且油ノ溢出ヲ防グ又更ニ雑音ヲ發セズ  
函 樟樹ニシテマホガニー仕上ナリ

電信略號 「シモ」

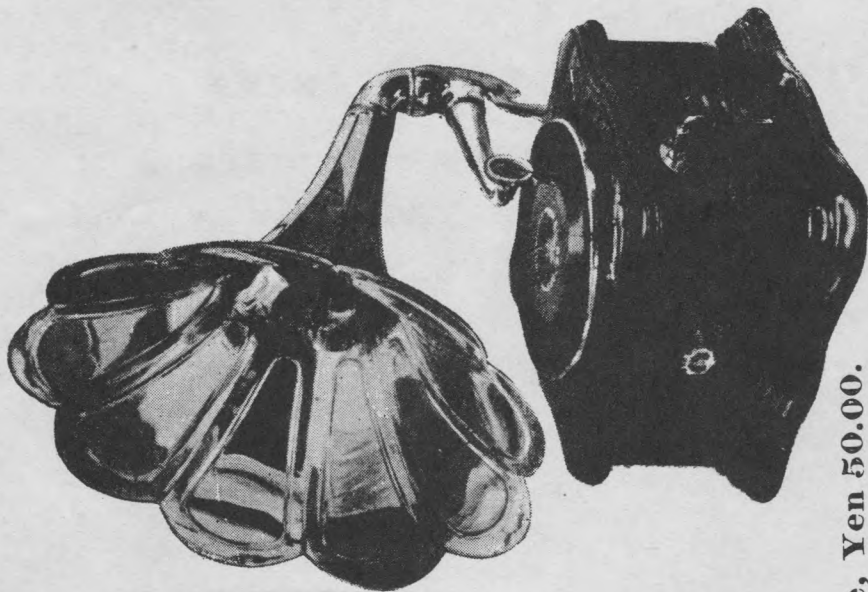
本機ハ世間ニテ賣捌キ居ル喇叭附機械中尤モ美麗ナルモノニシテ元ト金七拾五圓ニテ賣捌ケル品ナリ

特許賣 新ニツボノホン 第五十號 正價 金五拾圓也

( 14 )

# NEW “NIPPONOPHONE” No. 50.

(Patented)



**Price, Yen 50.00.**

This is one of the most beautiful Horn Machines on the market, and was formerly sold for ¥75.00.

It has a solid camphor-wood Cabinet, with mahogany finish, and is equipped with a double-spring, extra-heavy Motor, with springs enclosed in dust-proof, oil-tight cups. This Motor is absolutely silent.

The Horn is flower-shaped, having 9 petals, of brass, nickel-plated, each reinforced. **Codeword—SHIMO**



特許賣 新ニッポノホン 第三十五號 正價 金貳拾五圓也

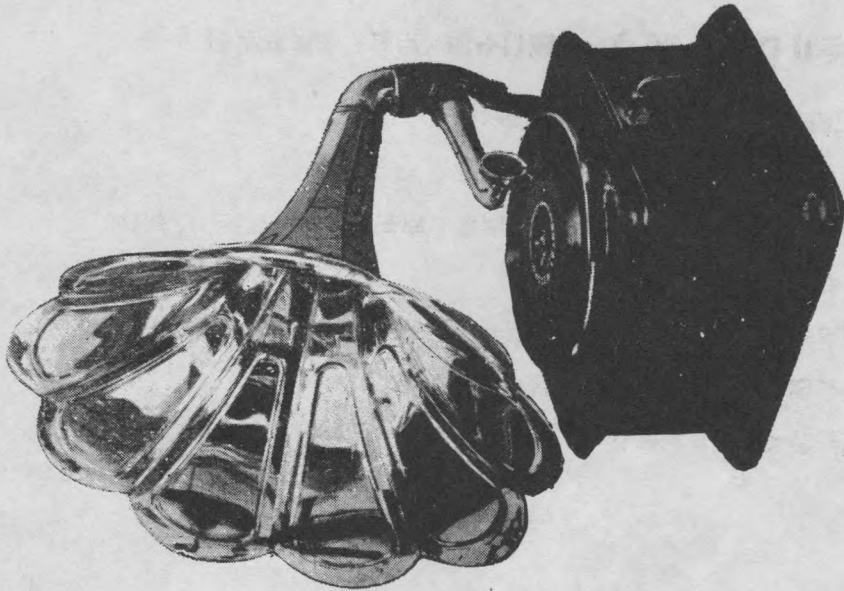
此機械ハ舊二十五號ノ大ニ改良セルモノニシテ以前參拾五圓ニテ販賣セル第三十五號ト同一ナリ

- ( 11 )
- 函 ハ柁樹上等仕上ニシテ三枚合セノ蓋ヲ有ス
- 機械 特製A式原動機ニシテ一度巻キテ音譜ニ枚ノ演奏ニ足ル螺旋ハ腕中ニアリテ塵ヲ被ラズ且油ノ溢出ヲ防グノミナラズ雜音ヲ發セズ
- 喇叭 ハ朝顔花形八枚瓣、眞鍮臺ニツケル鍍金、縁ハ二重張ナリ
- 震動盤 ハ取外シ自在ニシテ雲母、又ハ特製合金孰レニテモ御好ニ應ズ

電信略號 『ダイヤモンド』

( 12 )

NEW "NIPPONOPHONE"  
No. 35.  
(Patented)



Price, Yen 35.00.

Beautifully finished quarter-sawed oak Cabinet, with three-ply hinged top.

It is equipped with a double-spring, heavy Motor, with springs enclosed in dust-proof, oil-tight cups, capable of playing **five records** with one winding.

The Horn is flower-shaped, having 9 petals, of brass, nickel-plated, each reinforced. **Codeword - SANMO.**

特許賣 新ニッポノホン 第三十五號 正價 金參拾五圓也

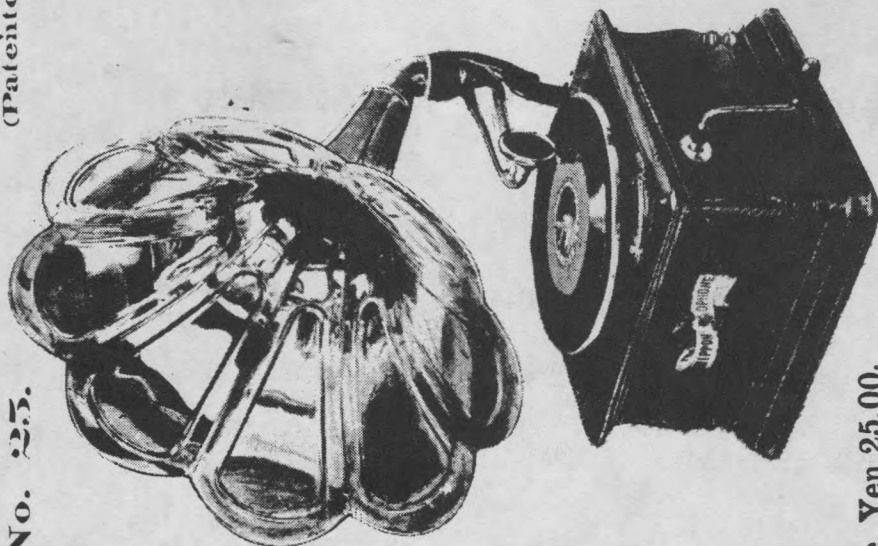
- ( 13 )
- 函 用材「オーク」上等仕上、蓋ハ三枚合セ
- 機械 堅牢ナル原動機ニ複式螺旋ヲ備フ螺旋ハ腕ノ中ニアリテ塵ヲ被ラズ且油ノ溢出ヲ防グ、一度巻キテ好ク五枚ノ音譜演奏ニ足ル
- 喇叭 朝顔花形九枚瓣眞鍮臺ニツケル鍍金、縁ハ二重張ナリ

電信略號 『サンモ』

## NEW "NIPPONOPHONE"

No. 25.

(Patented)



Price, Yen 25.00.

The machine has been greatly improved over our former No. 25, and is similar to our former No. 35, previously sold for Yen 35.00. Highly finished solid "shioji" Cabinet, with three-ply hinged top.

This machine is equipped with our "A" Type extra-strong Motor, capable of playing **two records** with one winding. The spring is encased in a dust-proof, oil-tight cup, and the Motor is absolutely silent.

The Horn is flower-shaped, having 8 petals, of brass, nickel-plated, each reinforced.

The Sound-box of this machine is detachable, and can be supplied with mica or special alloy diaphragm, as desired.

Codeword—DAIMO.

機 械

ハB號單式螺旋ニシテ是迄新二十五號ニ使用セルモノナリ、一度巻キテ能ク音譜一枚ノ演奏ニ足ル

腕 金

ハ最新專賣特許ニシテ取外シ自任ナルノミナラズ音譜面ニ加フル抵抗カ微弱ナルハ大ニ改良セル點ナリトス

喇叭

朝顔花形八枚瓣、二重縁ニテ赤、青、緑ノ三色御好ニ應ズ

電信略號「ヨイモ」

國

用材証樹四隅石疊ニシテ仕上美麗ナリ

底部ノ蓋ヲ取外シ機械ヲ見ルコトヲ得

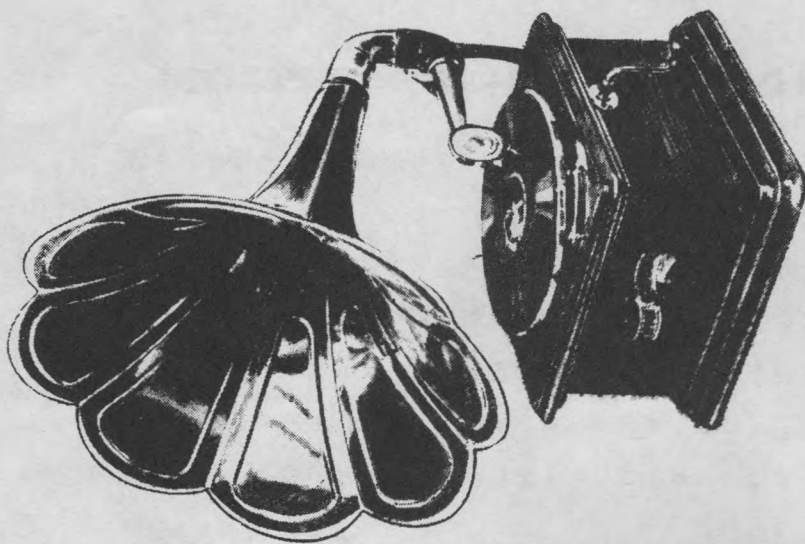
特許賣

新ニッポノホン

第二十號

正價

金貳拾圓也



No. 20

(Patented)

Price Yen 20.00.

Beautifully finished solid "shioji" Cabinet, with locked corners, and access to motor from bottom.

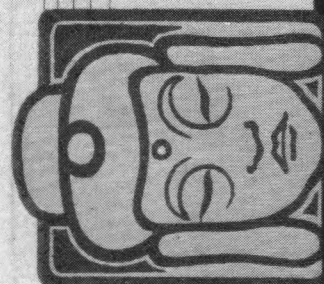
This machine is equipped with our "B" Type single-spring Motor (hitherto used in our New No. 25 machine only), capable of playing **two records** with one winding. Also, with our new patented detachable Tone-Arm, which offers the least possible resistance to the record.

The Horn is flower-shaped, having 8 petals, each reinforced, and is furnished in any of three colours—red, blue, or green, as desired.

Codeword YOIMO.



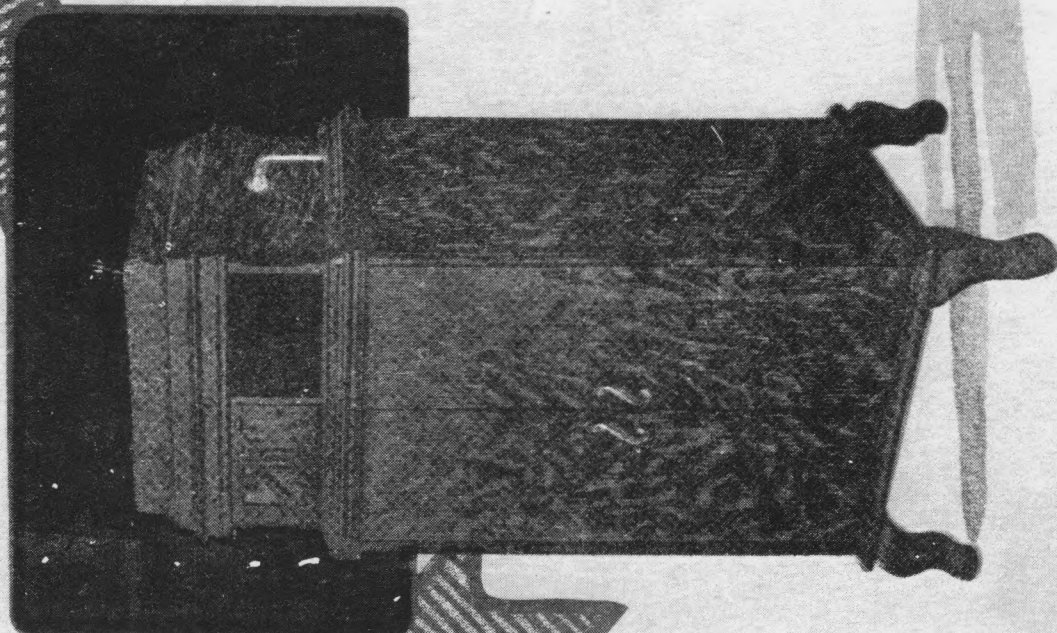
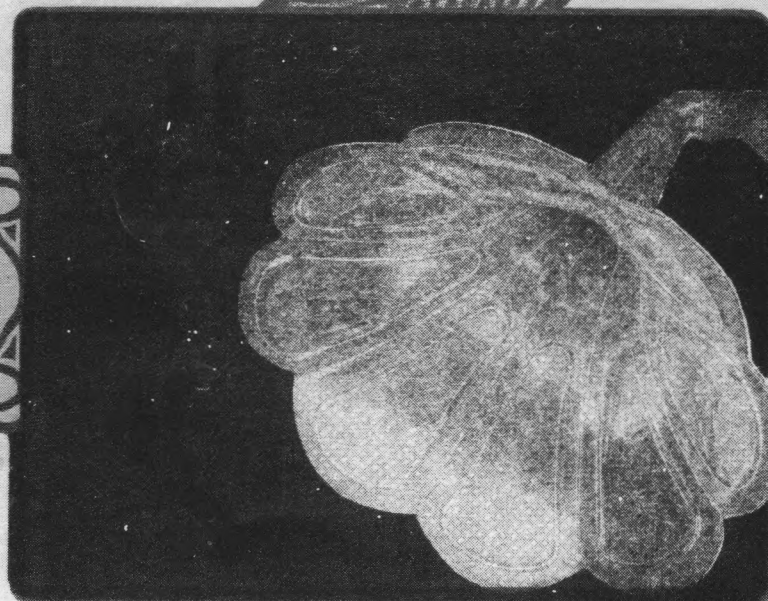




月六年五

十 九 日 明

# NIPPONOPHONE MACHINES



JUNE 1912

TALKING MACHINE REVIEW  
19 GLENDALE ROAD  
BOURNEMOUTH  
BH6 4JA  
ENGLAND



L.P. Review : EDITH PIAF 25th. ANNIVERSARY ALBUM

Hardly had the wheels begun turning to print our issue No.75 when this 2-lp set arrived for review and its importance merits immediate attention now.

Born Édith Gassion in squalid conditions in 1915 of itinerant entertainers she was brought up by her grandmother until she was 14 and in 1929 returned to Paris with her father, living as wandering performers. In 1935 she was heard singing in the street by Louis Laplée who engaged her to sing in his fashionable cabarets. He changed her name to Piaf (sparrow). In the cabarets she was introduced to the world of the rich. She was too generous and became the victim of scroungers and syncophants. During World War II she worked hard entertaining French prisoners in Germany. In October, 1963 she lost the fight against illness and died aged only 47.

Her singing career had lasted 30 years but she is best remembered from the period 1945-1960. By that time she had become one of France's greatest exponents of the "chanson" - ranking alongside such as Yvette Guilbert, Aristide Bruant, Félix Mayol (in his early prime), et alia. To the end she remained a minstrel of the "back streets" and "working-people".

This 2-lp set has 34 songs. Its Compact Discs equivalent has 40. "Mon Légionnaire" "Le fanion de la légion" are from 1937/8. "Sans y penser" & "Dans ma rue" (a great song) are from Swiss Radio broadcasts of 1942/46. The first could have been an acetate original, but the second must have been a tape recording. These 4 show that her style and authority was already "made", and later recordings show how she went on to develop and perfect it. We are treated to her last recording "L'Homme de Berlin". of 7th. April, 1963.

Apart from these "unexpected" items there are of course those with which we are all familiar - Trois cloches, La vie en rose, Hymne a l'amour, Padam padam, Milord, La goulante du pauvre Jean, Non je ne regrette rien, and gentle/tender Les amants d'un jour.

Unless one purchased her records I must confess that it was difficult at the time to judge and appreciate her full artistry, because here in Britain the media tended to stick with a limited number of her songs. Even TV was of limited coverage per day. I do not know her total recorded output, but this compilation must represent the best of her career. Many emotions are expressed from the defiant to tender. In "Les Amants" Charles Dumont (who wrote several of her songs) sings in the foreground with Édith sitting behind him. "L'Homme à la moto" is defiant. "Le vieux piano" is a reflective piece. I especially like "Vieux Lucien", "L'Accordeoniste" & "Une valse". Being a fan of the humanity of the circus I appreciate "Bravo pour le clown".

A bouquet of praise must go to Robert Chauvigny who directs most of the orchestral accompaniments, which are always appropriate to the song. Perhaps he is the fine pianist.

Edith Piaf was an emotional singer pouring herself into the songs to bring out every scrap of sentiment, whether joy, sorrow, defiance or description. This raised her above the others to stardom. This great compilation by Pathé-Marconi proves it.

EMI catalogue number in Britain is EN 5008 for the 2-Lp set, CZ 132/133 for compact discs and TCEN 5008 for cassette. (The Lps have a special two-tone pictorial label) The society "Les Amis d'Édith Piaf" can be contacted at 5, rue Crespin-du-Cast, 75011 Paris, France. - Or telephone 43 55 52 72.

Edison Phonograph Monthly. Ernie Bayly will continue to be an agent for this until the series is completed.

"The Piaf Legend" is a new book by David Bret published by Robson @ £12.95 from your usual bookshop.

Hello Collectors,

Some years ago a clever engineering friend of mine manufactured some large "slip on" mandrels for phonographs in order to play Concert sized cylinders. A number of collectors from various parts of the world have asked me for some more, so I am once again arranging to have some manufactured. If you would like details please write to me.

In a few weeks' time I will be preparing a large list of records for sale or exchange (from Opera to pre-1940 Dance Bands), plus cylinders and odd bits & pieces. Just write to me with your name & address and I'll send you a copy - I will pack and send to anywhere in the world.

I collect "V" discs and 16-inch AFRS transcriptions - do YOU have any for sale or exchange?

Russ Barnes, 42 St. Leonard's Avenue, Blandford Forum, Dorset, England DT11 7NY.

#### Book Review

The latest book from former Odeon recording expert, Horst Wahl is titled "Odeon - die Matrizen-Nummern der Serie XXB (30cm) von 6815 bis 9598", which is self-explanatory. It is very recently published.

The main part of the soft-cover A4 size book is devoted to a numerical list of matrix numbers (with alternate takes as appropriate) together with recording dates for each, as well as names of artists, titles & catalogue number when released. Being the series for 30cm records, the content is largely of classical music, opera, concert singers, but lighter music by such fine groups as Dajos Bela are listed, so I have been able to "date" all mine in this series. Among the singers are Richard Tauber, Lotte Lehmann, Elizabeth Rethberg, Hans Reinmar. In many cases the accompanists are listed. Among the orchestras are the Berlin Philharmonisches O.; Gewandhaus, Leipzig; Concertgebouw, Amsterdam; Wiener Philharmonisches O. There are many very famous instrumentalists and conductors too.

Charts show Odeon matrix equivalents for recordings which had begun originally as Parlophones or Columbias. There is a brief history of Odeon from its beginning with Frederick Prescott, via Carl Lindström to the end of its 78 rpm era. Along the way are illustrations of labels, artists, catalogues, etc., etc.

There is a very important Artists Index showing the matrix numbers upon which they appeared.

This extremely useful book for collectors and archives is available from Hansfried Sieben, Wormser Weg 11, 4000 Düsseldorf 1, Germany. We have no price.

W A N T E D the Capitol LP by Margaret Young.

Ernie Bayly, 19 Glendale Road,  
Bournemouth BH6 4JA, England.

BANDLEADER (military & brassband) and other records by the Valentine group will in future be produced on Compact Disc and cassette only. At present remaining LP stocks are being sold at reduced prices from 7. Garrick Street, London WC2 E 9AR

"A Good Blow Out for Four Pence" is the title of an excellent Lp reissuing 78 rpm discs by Music Hall Artists during the period 1932 - 36, including the very rare "Durium"-type discs by Harry Champion, Marie Lloyd Junior, Wilkie Bard, Florrie Forde, Fred Barnes, Charles Cpborn - singing songs not recorded elsewhere. From other originals we have Harry Bedford, Alice & Rosie Lloyd, Daisy Wood, Hetty King, G.H. Elliott, Kate Carney and Tome Leamore. None of these originals is easily found today!! Representing fine value for money, the Lp is available from Tony Barker, 68. Hawkes Road, Mitcham, Surrey CR4 3JG. Price £5 including postage.

A very fine CD for you collection is "Emile Berliner 100 Years" which includes transfers from 39 Berliner discs covering a wide spread from opera to bands via many types of music. Selected & transferred by Peter Adamson, we can again hear some very rare items. Extensive notes are included. Price £10 (including inland post) from Symposium Records, 110 Derwent Avenue, East Barnet, Herts EN1 8LZ.